Prakrit Verses In Sanskrit Works On Poetics

In Two Volumes
Volume II : Translation
(with Introduction, Glossary and Notes)

પૂજ્યપાદ ગુરૂદેવ મુનિરાજ
શ્રી ભુવન વિજયજી
મહારાજ-જંબૂવિજય
શાસ્ત્ર સંગ્રહ

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Bhogilal Leherchand Institute Of Indology
(a project of Shree vallabh Smarak)
Delhi
(Extension Centre, Patan, North Gujarat)

About The Volume

This volume aims at contributing to a much better understanding and fuller appreciation and enjoyment of Prakrit poetry. It chiefly consists of four parts : Introduction, Translation, Glossary and Notes.

(a) The Introduction shows *for the first time* how Prakrit verses have greatly influenced Sanskrit *ālaṁkārikas* in the formulation, exposition and elucidation of their theories of Sanskrit poetry. It provides the reader sufficient information *in one place,* about the Prakrit poetic works from which the *ālaṁkārikas* have drawn their illustrative verses. It brings out the importance of the Prakrit poetry that was a gold-mine to these writers. It attempts to disabuse the minds of scholars who talk lightly, even contemptuously about Prakrit language and literature. It meets the charge of obscenity against Prakrit poetry which is highly erotic but surely not obscene.

(b) The Translation, which is neither free nor literal, aims at accuracy, lucidity and readability. A very large number of illustrative verses — mainly *gāthās* and *skandhakas* not found in the extant Prakrit works are translated into readable English *for the first time.*

(c) The Glossary, explains mostly the unfamiliar or unusual words with their corresponding Sanskrit terms and English equivalents.

(d) The Notes, lay emphasis on the literary beauty of the Prakrit verses and try to explain everything concerning them without which the full import of the verses would not be clear.

B. L. Series No. 8

General Editor
V. M. Kulkarni, M.A., Ph.D.

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In Two Volumes

Volume II : Translation

(With Introduction, Glossary and Notes)

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Publisher's Note

We are happy to present to the scholars in Indology Volume II of Prakrit Verses In Sanskrit Works On Poetics. It contains Introduction, Translation, Glossary and Notes. This and the earlier Volume we feel confident, should give a comprehensive idea about the richness, excellence and importance of Prakrit poetry and its place in Indian, even world literature.

We thank Professor V. M. Kulkarni for this stupendous work done single- handed, and earnestly hope that scholarly world will warmly appreciate it. Our thanks are also due to Shri G. G. Barve of Veda Vidya Mudranalaya Pune who has spared no efforts to make the volume attractive.

Pratap Bhogilal
Chairman, Governing Council
B. L. Institute of Indology, Delhi

Bombay
31 March, 1990

ज्ञानक्रियाभ्यां मोक्षः ।

तज्ज्ञानमेव न भवति

यस्मिन्नुदिते विभाति रागगणः ।

तमसः कुतोऽस्ति शक्ति-

र्दिनकर-किरणाग्रतः स्थातुम् ॥

रुचीनां वैचित्र्यादृजुकुटिलनानापथजुषां

नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥

SETH BHOGILAL LEHERCHAND

Born: 9th April, 1883 Died: 7th December, 1979

MOTTO IN LIFE

'Simple living — High thinking'

General Editor's Preface

It is a matter of no small comfort that within two years of the publication of Prakrit Verses In Sanskrit Works On Poetics Volume I : Text, it has been possible to bring out its companion volume, Volume II : Translation (with Introduction, Glossary and Notes). The translation, which is neither free nor literal, aims at accuracy, lucidity and readability. The Introduction gives sufficient information about the Prakrit poetic works from which Sanskrit *ālaṁkārikas* (literary critics, thinkers) have drawn their illustrative verses, brings out the importance of Prakrit poetry and meets the charge of obscenity that was brought against Prakrit poetry. The Glossary explains mostly the unfamiliar or unusual words with their corresponding Sanskrit terms and English equivalents. The Notes lay emphasis on the aesthetic beauty of the Prakrit verses and try to explain everything concerning them without which the full import of the verses would not be clear.

It is hoped that this volume will contribute to a much better understanding and fuller appreciation and enjoyment of Prakrit poetry. It goes without saying that it is for the *sahṛdayas* — sensitive and sympathetic readers and critics to judge how far this companion volume fulfils its primary objective.

— **General Editor**

We gratefully acknowledge the substantial financial grant received from the Ministry of Education Central Govertnment, New Delhi, towards the publication of this work.

Author's Preface

The publication of this volume, originally planned for 1986, had been delayed by unforeseen and unavoidable contingencies. While in some respects unfortunate, this delay has been of advantage in giving me opportunities for further investigation and improvement and addition of comments on certain difficult passages and restoration of quite a few verses which were to me quite obscure through the help of Professor M. V. Patwardhan, who alas, is no more with us, my learned friend, Dr. H. C. Bhayani, and Professor A. M. Ghatage, my former teacher. I wish to acknowledge here, for which I cannot find words adequate enough, my sense of deep gratitude to them. Even amid the pressure of multifarious duties or project work on hand, they always spared time and energy ungrudgingly to consider difficult and corrupt readings, parts of verses and obscure verses which I referred to them. I have indicated in the notes my indebtedness to them.

Distinctive Features of the Present Edition : The speciality of this edition lies in the following respects: (i) *For the first time* Prakrit illustrative verses from a score of noteworthy Sanskrit works on Poetics are presented here as a treasury. (ii) a determined effort is made to trace the illustrative verses to their sources as far as possible and these sources are noted just below the concerned Prakrit verses accompanied by their Sanskrit *chāyā.* (iii) the texts of a very large number of Prakrit verses, especially from Kuntaka's *Vakroktijīvita,* Bhoja's *Sarasvatīkaṇṭhābharaṇa* and *Śṛṅgāraprakāśa, Ruyyaka's Sāhityamīmāṁsā* and *Śobhākara's Alaṁkāraratnākara* have been *for the first time,* satisfactorily restored in the light of their context, metre, and their general import and I feel confident that the readers who have so far read the text in the corrupt form in the available editions should quickly see the difference to make which obvious I should have placed both the texts side by side. But the constraints of space have prevented me from doing this. The *sahṛdaya* readers should forgive me for this. (iv) However, quite a few verses are restored only *tentatively.* In the case of these verses, there are possibilities of alternative or even better restorations. (v) Noteworthy variant readings are taken note of and discussed in the Notes. (vi) A considerable number of illustrative verses, *Skandhakas* drawn from Sarvasena's *Harivijaya* (now lost) and illustrative *gāthās* not found in *Gāthāsaptaśatī* and *Vajjālagga,* but cited in works like *Śṛṅgāraprakāśa, Sarasvatīkaṇṭhābharaṇa, Alaṁkāraratnākara,* etc., are translated here into readable English *for the first time.* (vii) An attempt is made

in the Introduction *for the first time* to show how these Prakrit verses have greatly influenced *Ālaṁkārikas* in their formulation, exposition and elucidation of their theories of Sanskrit Poetry. (viii) The Introduction further provides the reader sufficient information *in one place* about the Prakrit poetic works from which the *Ālaṁkārikas* have drawn their illustrative verses. It also brings out the importance of the Prakrit Poetry that was a gold mine to these writers in spite of the fact that the whole range of Sanskrit writings was readily available to them and how Govardhana, whom Jayadeva describes as 'Incomparable in effective erotic description' was irresistibly drawn to imitate in his *Āryāsaptaśatī* Hāla's *Gāthāsaptaśatī.* (ix) The Introduction further attempts to disabuse the mind of scholars who talk lightly, one may say, even contemptuously about Prakrit language and literature by bringing to their notice how great writers of eminence like Bāṇabhaṭṭa, Daṇḍin, Ānandavardhana, Rājaśekhara, etc, have showered unstinted praise on Prakrit poetry. (x) And finally, the Introduction meets the charge of obscenity against Prakrit poetry. It shows that Prakrit Poetry may be highly erotic but surely not obscene.

It remains to thank those who have helped me in my work. My special thanks are due to my freind, Dr. G. S. Bedagkar, formerly Professor of English, at the Elphinstone College, Bombay, and Principal, Vidarbha Mahavidyalaya, Amaravati for his kindly interest in my work. We used to meet twice a week for two hours for over a period of three months for the work of translation. These sessions were highly useful and enjoyable and will remain — for both of us, I hope, — a precious memory. The outcome of these stimulating discussions is the translation presented in this volume.

I express my sincere thanks to Mrs. Sattvashila V. Samant, a very able officer in the Directorate of Languages, Maharashtra State, Bombay, now retired, for her meticulous proof-reading of more than half of this volume during the period when my doctor had advised me not to strain the eyes.

I fully appreciate the willingness of the authorities of the B. L. Institute of Indology, Delhi, to publish this volume as well as my volume I : Text.

Last but not least I have to express hearty thanks to Shri. K. D. Kora, Director, Mahāvīra Jaina Vidyālaya, Bombay for his kindness in loaning to me a number of books from the Vidyalaya Library for my use in preparing these two volumes.

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31 March, 1990

Abbreviations

Note : In addition to the abbreviations, listed in the Text Volume I have used the following grammatical and other abbreviations in this companion volume : Volume II, Translation (with Introduction, Glossary and Notes).

a	---	adjective.
A. B. G.	---	Prof. A. B. Gajendragadkar
acc/Acc	---	Accusative.
ad/Adj	---	Adjective.
adv	---	Adverb.
Caus	---	Causal.
cf./Cf	---	Compare.
d	---	Deśī or deśya.
dat	---	Dative
Denom	---	Denominative.
Deśī	---	Deśī-Sabda-Sangraha (in Hindi & Gujarati) ed. by Pt. Bechardas J. Doshi.
e. g.	---	for example.
f. or fem.	---	Feminine.
GK	---	Gāhākosa of Hāla, Part II, ed. by Prof. M. V. Patwardhan.
H / *H* / Hem	---	Hemacandra's Prakrit Grammar, ed. by Dr. P. L. Vaidya Siddhahema Śabdānuśāsana (Prakrit Vyākaraṇa) (in Gujarati) ed. by Pt. Becharadas J. Doshi.
ibid	---	The same.
i.e.	---	that is.
ind	---	Indeclinable.
imper	---	Imperative.
m	---	Masculine.

Mar	---	Marathi.
MVP	---	Professor M. V. Patwardhan.
n	---	Neuter.
Nom/nom	---	Nominative.
Onomat	---	Onomatopoeic.
p	---	present
Pāiya	---	Pāiyalacchīnāmamālā.
pass	---	passive.
per	---	person.
p.p.p.	---	past passive participle.
Pres part	---	Present participle.
pres pass part	---	Present passive particip
PSM	---	Pāia-Sadda-mahaṇṇavo
pl/plu	---	Plural.
sing	---	Singular.
SJS	---	Singhi Jain Series
v.l.	---	Various reading.

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Introduction

1. The Need For A Critical Edition :

When scholars of eminence and learned Pandits have edited the various texts on Sanskrit poetics, one should not have felt the need for bringing out a critical edition of "Prakrit Verses In Sanskrit Works On Poetics." With due deference to these learned scholars and Pandits, I cannot help making a remark that Prakrit verses have received far less attention than they deserve. At many places the text is corrupt, sometimes very corrupt.[1] In some places the Sanskrit Chāyā does not agree with the corresponding Prakrit passages, often partly and sometimes wholly. There is a large number of Prakrit verses drawn as illustrations from works which are lost and are yet to be discovered. In the foot-notes to their texts the editors simply remark *'Durbodhā* or *aviśadā* or *aspaṣṭā iyaṁ gāthā'* and express their helplessness in rendering the Prakrit *gāthā* intelligible. They only remain content by adding a question - mark when they are confronted with a corrupt reading. Owing to want of sufficient knowledge of Prakrit some perpetrate ludicrous blunders while translating Prakrit verses into English or modern Indian languages, and do injustice to Prakrit poets. It is the duty of modern research scholars to present the text of the Prakrit verses as correctly as possible by undertaking a comparative study. Vigorous efforts must be made to trace their primary sources and where that is not possible — on account of the irreparable loss of Prakrit poetic works — to hunt secondary sources such as works on Prakrit Grammar, Prosody and other works on Poetics to find if any of the corrupt verses have been cited in any of these works. References to the primary or secondary sources often help a curious reader to refer to the context in which the verses occur and thus facilitate understanding. Many scholars believed that the number of these Prakrit verses could not be large since a good many of them are repeated from early standard works like *Dhvanyāloka* and *Kāvyaprakāśa.* When I first undertook the work of restoring the text of the illustrative Prakrit verses I was myself not aware of the stupendous nature of my task. No doubt, a large number of these verses are repeated by various writers on poetics; still the fact remains that the total number of Prakrit verses cited as illustrations far exceeds

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1) Vide the section on *Corrupt Text, infra.*

the general belief of scholars. Bhoja's *Sarasvatīkaṇṭhābharaṇa* alone quotes over 380 Prakrit (and Apabhraṁśa) passages and his *Śṛṅgāraprakāśa* has earned the enviable distinction of quoting the largest number of Prakrit (and Apabhraṁśa) verses or passages which come to about 1650 in number. Of all the works on Poetics *Śṛṅgāraprakāśa* and the *Sāhityamīmāṁsā* pose a true challenge to one's critical ability, scholarship, patience and industry. For a very large majority of Prakrit (and Apabhraṁśa) verses (and passages) are presented in a very corrupt and confounding form — some (of the verses) are indeed corrupt beyond recognition -.

I have endeavoured to restore the corrupt Prakrit verses in *Śṛṅgāraprakāśa* and *Sāhityamīmāṁśā* and other works on Poetics tracing them to their primary or secondary sources. As regards the restoration of such passages there is hardly any room for doubt, for the restoration is based on a substantial basis. But a considerable number of Prakrit verses are such as cannot be traced to their sources, primary or secondary. Their sources are irretrievably lost, and they are not cited in any other work on Poetics, Prosody or Grammar. Naturally, the restoration of such Prakrit passages may not be unanimously or universally acceptable. There is scope for other and more competent and better equipped scholars to suggest better or more meaningful emendations. In spite of my best efforts, over a hundred out of 2896 Prakrit verses (and Apabhraṁśa passages) covered in this volume still remain to be restored. I leave these verses to such scholars.

2. Corrupt Text:

The Prakrit text of many verses, is, in many places, corrupt or shows small or big gaps and in some cases it is so hopelessly corrupt that it is unintelligible. In many cases the exact context from which they are drawn is not known and consequently they remain obscure. As the Prakrit text is carelessly transcribed in the Manuscripts, it becomes the responsibility of the editors of these works to present the Prakrit verses as correctly as possible, by tracing them to their sources or by referring to other works on Poetics *(Alaṁkāra)* Grammar or Prosody wherever they are quoted. One must concede, however, that in spite of the best of efforts on the part of editors some verses still remain obscure, as their sources are irretrievably lost and they are not cited elsewhere. Dr. Weber has edited some *gāthā*s from the works on Sanskrit poetics and incorporated them, by way of an Appendix, in his critical edition of *Gāthāsaptaśatī: Uber dap Sapta Satakam des Hala.* Dr. A.M.

Ghatage has corrected some Prakrit verses in the footnotes to his article on *Māhārāṣṭrī* Language and Literature. Dr. A.N. Upadhye has corrected one very obscure Apabhraṁśa verse from Dhanika's *Avaloka* on *Daśarūpaka* which correction is incorporated by T. Venkatacharya[2] in his paper entitled 'An Appraisal of the Hindi Daśarūpaka' in Journal, University of Gauhati XI: Arts.

Dr. H. C. Bhayani has presented a philological discussion of the Prakrit illustrations cited in Ānandavardhana's *Dhvanyāloka* in his two papers (in Gujarati) published in *VIDYA,* Journal of Gujarat University, Vol. XIII: No.2, August 1970, (pp 9-17) and Vol.XIV:No.1, January 1971, (pp.1-10). He has contributed three papers, devoted to restoration of the Apabhraṁśa passages from Bhoja's *Śṛṅgāraprakāśa:*

(i) "The Apabhraṁśa Passages From Bhoja's *Śṛṅgāraprakāśa,* I-VIII, *"The Journal of Oriental Institute* Vol.XXV, March-June 1976, Nos. 3-4.

(ii) "Apabhraṁśa Passages From Bhoja's *Śṛṅgāraprakāśa"* (IX-XIV), *VIDYA:* Languages Vol. XVIII (I) (pp.1-12), January 1976, and

(iii) "The Apabhraṁśa Passages From Bhoja's *Śṛṅgāraprakāśa* XV-XXXVI, *Bulletin of The Chunilal Gandhi Vidyabhavan,* No.20, August 1976 (pp 1-13). He has also contributed, a paper to (MM Dr. P.V. Kane Birth Centenary Volume) *Journal of the Asiatic Society of Bombay,* Volumes 52-53/1977-78 (New Series): "Restoration of the text of some Corrupt Apabhraṁśa and Prakrit citations in Dhanika's *Avaloka* on the *Daśarūpaka* and in Kuntaka's *Vakroktijīvita"* ((pp. 49-54). I contributed a number of papers to various Journals with a view to restoring or reconstructing the Prakrit text of a very large number of verses. As the present volume covers all these papers, with corrections of misprints and emendations wherever necessary, I do not list them here. Of the *Alaṁkāra* works covered in the present volume Bhoja's *Śṛṅgāraprakāśa* (Coronation Press, Mysore edn in four volumes) and The *Sāhitya Mīmāṁsā* (Trivandrum Sanskrit Series No. CXIV, 1934)

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2) Vide also his edition of the *Daśarūpaka* with the commetary *Avaloka* by Dhanika and the sub-commentary *Laghuṭīkā* by Bhaṭṭa Nṛsiṁha, Introduction: pp xlx-lix, text: pp. 296-299.
Note: Pp. 296-297, and Dr Bhayani's paper in MM Dr. P. V. Kane Birth Centenary Volume mentioned *infra.*

present the text of Prakrit illustrative verses and passages very carelessly and in a highly corrupt form. Sometimes they present the verses as prose passages ! To give an idea of how corrupt the text is a few typical cases are discussed below:

The passage "Ahape ... anurāo" in *Śṛṅgāraprakāśa* Vol. I, p.120 has been considered very corrupt. The significant, word 'anurāo' and the word 'āśvāsaka' following this passage in the text led me to seek the source of these two verses in *Setubandha* and I succeeded in tracing the two verses as *Setubandha* IX. 1 and IX 96 respectively.

The passage "Devaḍiti luṇāhi ... gumariphellaparaṇya" (?) in *Locana* on *Dhvanyāloka* 1.16 was considered extremely corrupt and absolutely unintelligible. The commentator "Bālapriyākara" confesses his inability to restore the original passage. I came across a corresponding passage in *Abhinavabhāratī* (vol. I, Ch. VI, p. 305) which reads "Vardhate' luṇāhi ... landhā". This too is absolutely corrupt. Pariśiṣṭam to the Volume (p.383) notes: *Dhvanyālokalocanasya* tālapatrādarśe .....

"Paluddisi ... dolvapaiṭṭha (?)" This, too proved of little use in tracing the original verse. Someśvara's *Saṅketa* on *Kāvyaprakāśa* (II-14,p.24) quotes part of the relevant passage from *Locana* wherein the Apabhraṁśa verse occurs and correctly presents a half of the verse: "Lāvaṇṇujjalaṅgu ghari ḍhollu paiṭṭhā". The whole verse, however, is for the first time cited correctly in *Kalpa-latāviveka* (p.123, lines 26-27) as follows:-

Dīvaḍi tellu ṇāhi palu drammi gamiṭṭhā ।
Lāvaṇṇujjalaṅgu ghari Ḍhollu paiṭṭhā ॥
(Sanskrit *chāyā:*
Dīpake tailaṁ nāsti palaṁ dramam gaveṣitam ।
Lāvaṇyojjvalāṅgo gṛhe priyatamaḥ praviṣṭaḥ ॥

One more passage from *Locana* may be cited here in this connection. *Locana* (p.176) reads:-

"Osuru sumṭhi... teṇa !!"

The text of the first quarter of this Apabhraṁśa verse is obviously corrupt. *Kalpalatāviveka* (p.127, line 17) records the *pratīka* of this verse as "Usurusumbhiyāe".

Deśināmamālā explains "Usuṁbhiyaṁ tathā usursuṁbhiyaṁ ruddhagalaṁ rodanam". In the light of these two relevant and useful suggestions the verse could

be restored as:-

Usurusuṁbhiyāe muhu cuṁbīu jeṇa ।
Amiarasaghoṇṭaṇu paḍijāṇiu teṇa ॥
(Sanskrit *chāyā:*
Ruddhagalaṁ rudatyāḥ mukhaṁ cumbitaṁ yena ।
Amṛtarasaghoṭanaṁ parijñātaṁ tena ॥)

A part of the *chāyā* given by the commentator, viz., 'Īrṣyāśruśobhitayā' is inaccurate.

From the commentary of Ratneśvara on Bhoja's *Sarasvatīkaṇṭhābharaṇa* we reproduce for consideration two verses. The first verse is on p.81:

उच्चइ आगमहि आवड्ढ सिज्ञंतरो सपरिआरम् ।
पाणौपसरन्तमत्ताचंवफलिहचसअम्मुहं बाला ॥

The Sanskrit *chāyā*, added in the footnotes by the editors is as follows:

उच्च्यारागच्छेरावर्धय सिध्यन्तर: सपरिवारम् ।
पाणौ प्रसरन्त .... बाला' इतिच्छाया.

Now, the Prakrit verse which is highly corrupt, especially in its first half, is unintelligible. The Sanskrit *chāyā,* which is erroneous and incomplete, hardly helps us to understand the import of the verse. The verse, cited as an illustration, is drawn from Vākpati's *Gaüḍavaho* v.no. 690 and reads as follows :

उव्वहइ दइअ-गहिआहरोट्ठ-झिज्ञंत-रोस-पडिराअं ।
पाणोसरंत-मइरं व फलिह-चसअं इमा बाला ॥
[उद्वहति दयितगृहीताधरोष्ठक्षीयमाणरोषप्रतिरागम् ।
पानापसरन्मदिरमिव स्फटिकचषकमियं बाला ॥]

Note: The printed text reads 'imā vaaṇaṁ' (Sk. iyaṁ vadanam' in place 'muhaṁ bālā'. The reading adopted here is supported by *Śṛṅgāraprakāśa* (p.623, p.771 & p.1040).

The second verse, which is an excellent example of the corrupt text occurs on p.121 (lines 3-4). It reads as follows:

धवलाइं गलेत्ति धवलेहि अणञ्जणसामलेहिं णिसालआए ।
णरववत्तकुसुमाइं णहअलाओ ओसरइ ॥

As the passage is extremely corrupt the editors have not added the Sanskrit *chāyā.* In fact, the text of this passage is a medley of fragmented lines belonging to different *gāthās*:

Some words from the two lines, presented as one verse by the editors, when properly re-arranged, make the second hemistich of a *gāthā* which we come across in *Līlāvaī (Gāthā* No. 1091):

पच्चूस-गय-वरुम्मूलियाएँ उड्डीण-ससि-विहंगाए ।
धवलाइँ गलंति णिसा-लयाएँ णक्खत्त-कुसुमाइं ।।
(प्रत्यूषगजवरोन्मूलितायाः उड्डीन-शशि-विहङ्गायाः ।
धवलानि गलन्ति निशालतायाः नक्षत्रकुसुमानि ।।)

In *dhavalāiṁ galetti, 'galetti'* is obviously a scribal error or misreading of *galaṁti* on the part of the editors. Dr. Upadhye, the editor of *Līlāvaī,* says in a foot-note to this *gāthā*: "This *gāthā* is not given by B, but is found only in PJ" (p.164.fn.2). In his Notes on this *gāthā* (p.372) Dr. Upadhye observes: "This is a beautiful *gāthā* describing the morning scene and quite independent by itself". We find that Hemacandra has quoted this to illustrate that 'e' (and 'o') could be short at the end of a *pada* (छन्दो p. la. Bombay 1912):

एदोतौ पदान्ते प्राकृते ह्रस्वौ वा । पदान्ते वर्तमानावेकारौकरौ प्राकृत-भाषायां ह्रस्वौ वा भवतः । यथा —
पच्चूसगयवरुम्मूलिआए उड्डीणससिविहंगाए ।
धवलाइं गलंति निसालयाए नक्खत्तकुसुमाइ ।।
उअ ओ (-पो) मरायमरगयसंवलिआ णहयलाउ ओयरइ ।
णहसिरिकंठभट्ठ व्व कंठिआ कीररींछोला (= ०ली) ।।
इँ हिं इत्येतयोर्ह्रस्वत्वं शब्दानुशासने निर्णीतमिति नेहोच्यते ।

The second quotation *'Ua'* etc. comes from the *GS* (I.75) but the first is not traced there. This *gāthā*, with its second line read somewhat differently, is found included in the *Surasuṁdarī-cariya* III.245, where it stands thus:

पच्चूसगयवरुम्मूलियाए उड्डीणससिविहंगाए ।
रयणिलयाए गलंति व कुसुमाइ तारयनिहेण ।।"

Now a close look at the second *gāthā* reveals that it contains the two words "*ṇahayalāu oyarai*" which correspond to "*ṇahaalāo osarai*" of the medley text of Ratneśvara's Commentary on *SK.* Still the two *padas "dhavalehiṁ aṇañjaṇa"* from Ratneśvara's text remain untraced. But the whole riddle of this medley passage is solved when we turn to *Svayambucchandaḥ.* Its *gāthādividhi* reads:

हिआरो बिंदुजुओ पआवसाणम्मि लहू । छइल्लाण जहा —
(हिकारो बिन्दुयुतः पदावसाने लघुः । छइल्लस्य (? विदग्धस्य) यथा —)
धवलेहिं अणंजणसामलेंहिं पेरंततणुअतणुएहिं ।

णिद्दाएत्ति उवेंदो गअणिद्दाएहिँ अच्छीहिँ ।।१.२।।
(धवलाभ्यामञ्जनश्यामलाभ्यां पर्यन्ततनुकतनुकैः ।
निद्रायते उपेन्द्रः गतनिद्राभ्यामक्षिभ्याम् ।।१.२।।
एआरो सुद्धो पआवसाणम्मि लहू । वम्मउत्तस्य (०स्स) जहा —
(एकारः शुद्धः पदावसाने लघुः। वर्मपुत्रस्य यथा—)
पच्चूसगअवरमलिआए उड्डीणससिविहंगाए ।
धवलाइं गलंति णिसालआएँ णक्खत्तकुसुमाइं ।।१.३।।
(प्रत्यूषगजवरमृदितायाः उड्डीनशशिविहंगायाः ।
धवलानि गलन्ति निशालतायाः नक्षत्रकुसुमानि ।।१.३।।)
ओआरो सुद्धो पआवसाणम्मि लहू अ । पालित्तस्स जहा —
(ओकारः शुद्धः पदावसाने लघुश्च । पादलिप्तस्य यथा—)
उअ पोम्मराअमरगअसंवलिआ णहअलाओ ओवरइ ।
णहसिरिकंठभट्ठ व्व कंठिआ कीररिंछोली ।।१.४।।
(पश्य पद्मरागमरकतसंवलिता नभस्तलादवतरति ।
नभःश्रीकण्ठभ्रष्टेव कण्ठिका शुकपङ्क्तिः ।।)

The context in *SK* (I. Kārikā. 123) and Ratneśvara's comments thereon (pp.120-121) leave no doubt that Ratneśvara had in mind these three illustrations.

Bhoja's *Śṛṅgāraprakāśa* cites the highest number of Prakrit passages. The printed text (Mysore edn.) presents a large number of them in a very corrupt form. A few typical examples may be taken up for consideration:

चं छं रवाहिपरोंख० कहवतुग्गघडिआहिआगमसुंधस्सं ।
चालिअणि क० प० अणुहूआहिविमहं सुअचिअगरुअं ।।

Now, this passage, as presented in the printed text hardly makes any sense. If we keep in mind the context of *śāstrābhimāna* and read the text again and again we get some hints. It speaks of *'parokkha' 'āgama', 'aṇuhūa', 'sua'* and we are made to think that the terms are most probably drawn from *Nyāya-śāstra,* and we are led to emend the corrupt term *'caṁchaṁkhāhi'* to *'paccakkhāhi'* and this word serves as a key to trace the corrupt verse to *Setubandha* IV.27

पच्चक्खा हि परोक्खं कह वि तुलग्गघडिआहि हि आगमसुद्धं ।
संचालिअणिक्कंपं अणुहूआ वि महं सुअं चिअ गरुअं ।।
[प्रत्यक्षात्परोक्षं कथमपि तुलाग्र (? काकतालीय-) घटितादागम-शुद्धम् ।
संचालित-निष्कम्पमनुभूतादपि मम श्रुतमेव गुरुकम् (=गुरु) ।।

(ii) वैरि ०जंतो पुवंकएहि क०मेहि केहिंवराओ

सुम०छंतो दु०सह जणाणराए जणे परइ ।
अरंभो ज०स इमोणीसासाआससोसिअसरीरो
परिणाहेकहं होहिइण आणिमो द०ढपे०म०स ॥

— Vol. IV p. 901

These four lines, as printed in the text, lead us to believe that they form the four quarters of one single stanza. On closer look, however, they are seen to be in the *Āryā* metre (with 12,18,12 and 15 mātrās in the four quarters respectively) and actually form two independent stanzas.

पेरिज्जंतो पुव्वकएहि कम्मेहिं केहिं वराओ ।
सुहमिच्छंतो दुल्लहजणाणुराए जणो पडइ ॥
[प्रेर्यमाणः पूर्वकृतैः कर्मभिः कैरपि वराकः ।
सुखमिच्छन् दुर्लभजनानुरागे जनः पतति ॥]

This stanza is found in the *Līlāvaī* (V.No.569). As the next verse follows this without any introductory words such as *"yathā vā"*, which Bhoja frequently adds while giving an additional example, one would expect to find this next verse also in the *Līlāvaī* in the same context. The printed edition of the *Līlāvaī,* however, does not contain it. This verse when corrected would read as:

आरंभो जस्स इमो णीसासाआससाससोसिअसरीरो ।
परिणाहो (? परिणामो) कहं होहिइ ण आणिमो दड्ढ.पेम्मस्स ॥
[आरम्भो यस्यायं निःश्वासायासशोषितशरीरः ।
परिणामः कथं भविष्यति न जानीमो दग्धप्रेम्णः ॥]

Now this verse is found quoted in the *Vajjālagga* with a few variant readings:

आरंभो जस्स इमो आसन्नासाससोसियसरीरो ।
परिणामो कह होसइ न याणिमो तस्स पेम्मस्स ॥

The words underlined present variant readings; *hosai* and *hohihi* are just two different forms identical in meaning; *na āṇimo* and *na yāṇimo* are (almost) identical. The reading *āsannāsāsa* however, is not happy. Ratnadeva, the commentator, renders it as *āsannāśvāsa* and Prof. M.V. Patwardhan says in his Notes:

"आसन्न = आसन्नजण. आसन्नाणं आसन्नजणाणं आसासेहिं (=ऊसासेहिं = उच्छ्वासैः ---- ।"

It would be better to read *āsannūsāsa."* The reading *ṇīsāsāsa* of the *ŚP* is decidedly better and eminently suits the context.

From the point of view of grammatical construction the reading *tassa* found in the *Vajjālagga* seems to be more appropriate. The reading *daḍḍha-pemmassa*

conveys in a telling manner the *viraha-visūraṇa* (distress or sorrow caused by separation) which is being illustrated.

(iii) चंदो वि चंदवअण -p.953

The printed text gives only this much portion of the verse. Nor has the verse been cited in full earlier or later in the text. One is left only with a speculation as to what verse Bhoja must have had in mind. Although the context immediately preceding the printed portion of the verse is not given, we gather from the introductory portion of Chapter XXIX that the intended verse is cited to illustrate *priya-sandeśaḥ*. As *dūta-sampreṣaṇam*, etc., are each illustrated with two verses, it is clear that the present incomplete verse and the immediately succeeding one are cited to illustrate *'priya-śandeśaḥ'*. A *gāthā* with these very opening words is included by Weber in his edition of *Sapta-śatakam*. It suits admirably the context of *priya-sandeśaḥ*. The *nāyaka* conveys through this *dūtī* a message to the *nāyikā*. The message contains flattering or coaxing words praising the beautiful moonlike face, lotus-stalk-like arms and blue-lotus-like eyes of the *nāyikā*. The *gāthā* in full is as follows:

चंदो वि चंदवअणे मुणालबाहालए मुणालाइं ।
इंदीवराइ इंदीवरच्छि तावेंत्ति तुह विरहे ॥
[चन्द्रोऽपि चन्द्रवदने मृणालबाहा (=बाहु-)लते मृणालानि ।
इन्दीवराणीन्दीवराक्षि तापयन्ति तव विरहे ॥]

The *Sāhityamīmāṁsā* has been edited very carelessly and the printed text bristles with innumerable errors and corrupt readings. We take up here a few out of 120 passages for discussion:

(i) णिभुअं खुणं ससिजइरुवइ --- रस्सुतं पिणि ।
सद्दं व कआपराहाहिअअ च्चिअ णिण्हविज्ञंति ॥

The text is undoubtly corrupt. When restored it reads as follows:

(ii) णिहुअं खु णीससिज्जइ, रुव्वइ राईसु तं पि णीसद्दं ।
पइम्मि कआवराहे, हिअ-इच्छिआणि ण्हुविज्जंति ॥
[निभृतं खलु नि:श्वस्यते रुद्यते रात्रिषु तदपि नि:शब्दम् ।
पत्यौ कृतापराधे हृदयेप्सितानि ह्नूयन्ते ॥]

(ii) अलअं जणांति दकहकत्थरस्सराहचसरासरीरजीवि ।
अंजणअ आथणअप्पं समअं अह करलाविद्धा (?) ॥

Note : The text of this verse is highly corrupt. It is, however, cited in Bhoja's *Sarasvatīkaṇṭhābharaṇa* (V.v.no. 13, p.576) and Narendraprabha's *Alaṁkāramahodadhi* as an example of *rasābhāsa*. Metrically these two quotations are imperfect. There the text makes a clear mention of 'Daśakandhara', 'Rāghava' and 'Janakasutā' and these names lead us to trace the verse to *Setubandha*. Although its Nirnayasagar edition does not include it, the Calcutta edition *(Rāvaṇavahamahākāvyam)* presents it at XV. 66. K.K. Handiqui (Introduction p.113, Pravarasena's *Setubandha, Translation,* Prakrit Text Society, Ahmedabad - 9, 1976) rightly observes : "But not a few commentators from different parts of India seem to have rejected it because of the unpleasant idea involving Sītā in the description."

पुलअं जणेंति दसकंधरस्स राहव-सरा सरीर-अडंता ।
जणअ-तणआ-पओहर-फंस-महग्घविअ-कर-जुअल-णिव्वूढा ॥
[पुलकं जनयन्ति दशकन्धरस्य राघव-शरा: शरीर-पतन्त: ।
जनक-तनया-पयोधर-स्पर्श-महर्घित-कर-युगल-निर्व्यूढा: ॥]

(iii) 'संखकुलम्मि' त्ति स (?) - p.121

Only the *pratīka 'Saṁkhakula'* is given here, on its basis and taking into consideration the context of *'samudre paṅkajaṁ varṇyam'* - although lotuses do not exist in an ocean they should be so described — we identify the intended full verse to be :

संख-उल-धवल-कमले, फुड-मरगअ-हरिअ-पत्तभंग-णिहाए ।
विद्दुम-मिलिअ-किसलए उहअतडाबद्धसंकमम्मि णलवहे ॥
[शङ्खकुलधवलकमले स्फुटमरकतहरितपत्रभङ्गनिघाते ।
विद्रुम-मिलित-किसलये उभयतटाबद्धसंक्रमे नलपथे ॥]

— *Setu* VIII. 100

(iv) "आसण्णकुडुंगजण्ण --- वाहिणीगोलो ।" - p.150

This passage, although printed as prose, is really not in prose. Through scribal error four independent *gāthās* illustrating the festival of *navapatrikā* are presented as prose. The whole passage is adopted by the author of *Sāhityamīmāṁsā* from *Śṛṅgāraprakāśa* (Ch. XXXIV, pp. 1192-1193, Mysore edition) :

(i) आसण्ण-कुडुंगे जुण्णदेउले बहु-जुआण-संकिण्णे ।
थेरो पइ त्ति मा रुअसु पुत्ति दिण्णासि सुग्गामे ॥
[आसन्नलतागृहे जीर्ण-देवकुले बहुयुवसंकीर्णे ।
स्थविर: पतिरिति मा रुदिहि पुत्रि दत्तासि सुग्रामे ॥]

- Cf. *ŚP* Vol. IV, p. 1192

(ii) ता कुणह कालहरणं तुवरंतम्मि वि वरे विवाहस्स ।
जा पंडुणहवआइं, होंति कुमारीएँ अंगाइं ॥
[तावत् कुरुत कालहरणं त्वरमाणेऽपि वरे विवाहस्य ।
यावत् पाण्डुनखपदानि भवन्ति कुमार्या अङ्गानि ॥]

- Cf *ŚP* Vol. IV p.1193, *SK* V.v.no.311

(iii) कइआ जाआ कइआ णु सिक्खिआ माइआ हअकुमारी ।
तं तं जाणइ सव्वं जं जं महिलाओ जाणंति ॥
[कदा जाता कदा नु शिक्षिता मातः, हतकुमारी ।
तत्तज्जानाति सर्वं यद्यद् महिला जानन्ति ॥]

- Cf. *ŚP* Vol. IV p.1193; *GS (W)* 825

(iv) तत्थ वि होंति सहीओ पुत्तलि मा रुवसु जत्थ दिण्णा सि ।
तत्थ वि णिउंज-लीला तत्थ वि गिरिवाहिणी गोला ॥
[तत्रापि भवन्ति सख्यः पुत्रिके मा रुदिहि यत्र दत्तासि ।
तत्रापि निकुञ्जलीला तत्रापि गिरिवाहिनी गोदा ॥]
(Cf. *Saptaśatīsāra* v. no. 78, *GS(W)* 885.

These few examples will give a knowledgeable reader some idea of the stupendous task that restoring corrupt passages involves.

3. Praise Of Prakrit Poetry In Vajjālaggaṁ :

How do those who do not know how to recite and hear (appreciate) Prakrit poetry, which is (like) nectar (itself) — not feel ashamed while pretending to carry on gossip about the nature of love ?[3]

The utterances (of fair women), full of half-pronounced (indistinctly uttered) letters, (their) charming and coquettish smiles and (oblique) glances shot through half-closed and half-opened eyes — these to be sure can hardly be understood without an acquaintance with the *gāthās*.[4]

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3) अमयं पाइयकव्वं पढिउं सोउं च जे न जाणंति ।
कामस्स तत्तवत्तिं कुणंति ते कह न लज्जंति ॥
[अमृतं प्राकृतकाव्यं पठितुं श्रोतुं च ये न जानन्ति ।
कामस्य तत्त्ववार्तां कुर्वन्ति ते कथं न लज्जन्ते ॥]

4) अद्धक्खरभणियाइं नूणं सविलास-मुद्ध-हसियाइं ।
अद्धच्छिपेच्छियाइं गाहाहि विणा न नज्जंति ॥
[अर्धाक्षरभणितानि नूनं सविलासमुग्धहसितानि ।
अर्धाक्षिप्रेक्षितानि गाथाभिर्विना न ज्ञायन्ते ॥]

In the absence of the *gāthās* adorned with figures of speech, characterised by literary excellences (or adherence to the rules of grammar - *lakṣaṇa),* and rendered enchanting by diverse emotions and also in the absence of loving sweethearts, adorned with ornaments, characterised by auspicious physical qualities *(lakṣaṇa)* and fascinating with the diverse display of emotions, the mind is very much ill at ease (or is deeply distressed).[5]

This is only too obvious that the hidden meaning of the *gāthās* and the heart of women cannot be followed by men who are devoid of literary appreciation (devoid of emotional excitement), just as riches cannot be obtained in the absence of virtue (practised in a previous life).[6]

The *gāthā* clad in metre, possessing an attractive form, adorned with figures of speech and full of charming utterances, yields pleasure (only) when it is recited, just as a beautiful woman, *self-willed,* possessing an attractive form, adorned with ornaments and full of pleasing utterances, yields much delight (only) when she is (properly) approached (for amorous dalliance).[7]

Whose hearts are not fascinated (ravished) by the emotional appeal of the *gāthās,* by the coquettish gestrues of women, by the utterances of poets and by the lisping words (indistinct babble) of children ?[8]

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5) सालंकाराहि सलक्खणाहि अन्नन्नरायरसियाहिं ।
गाहाहि पणइणीहि य खिज्जइ चित्तं अइंतीहिं ॥
[सालङ्काराभिः सलक्षणाभिरन्यान्यरागरसिता(का)भिः ।
गाथाभिः प्रणयिनीभिश्च खिद्यते चित्तमनागच्छन्तीभिः ॥]

6) एयं चिय नवरि फुडं हिययं गाहाण महिलियाणं च ।
अणरसिएहि न लब्भइ दविणं व विहीणपुण्णेहिं ॥
[एतदेव केवलं स्फुटं हृदयं गाथानां महिलानां च ।
अरसिकैर्न लभ्यते द्रविणमिव विहीनपुण्यैः ॥]

7) सच्छंदिया सरूवा सालंकारा य सरस-उल्लावा ।
वरकामिणि व्व गाहा गाहिज्जंती रसं देइ ॥
[सच्छन्दस्का (स्वच्छन्दिका) सरूपा सालकङ्कारा च सरसोल्लापा ।
वरकामिनीव गाथा गीयमाना (गाह्यमाना) रसं ददाति ॥]

8) गाहाण रसा महिलाण विब्भमा कइजणाण उल्लावा ।
कस्स न हरंति हिययं बालाण य मम्मणुल्लावा ॥
[गाथानां रसा महिलानां विभ्रमाः कविजनानामुल्लापाः ।
कस्य न हरन्ति हृदयं बालानां च मन्मनोल्लापाः ॥]

Faiulure to appreciate the charm of the *gāthās,* of songs (vocal music), of the notes of the lutes and of grown-up ladies—well, that itself is a great punishment.[9]

We never become satiated with the delight which springs from Prakrit poetry, from the utterances of clever people and from the drinking of cool and fragrant water.[10]

Prakrit poetry which is marked by the use of Deśya (provincial, regional) words,. which has sweet (pleasing) sounds, which is cast in metrical form, which is graceful and whose sense is clear *(sphuṭa)* obvious *(vikaṭa)* and transparent *(prakaṭa)* deserves to be studied (read) (by all).[11]

While Prakrit poetry, charming, full of (lifting word music) adored by young ladies and enriched by the sentiment of love is at hand, who will care to go in for Sanskrit (poetry) ?[12]

4. Various Poet's Praise Of Prakrit Poetry :

(a) Vākpati

"The charm of Sanskrit speech blooms in its Prakritic shadow, while the (innate)

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9) गाहाणं गीयाणं तंतीसद्दाण पोढमहिलाणं ।
ताणं चिय सो दंडो जे ताण रसं न याणंति ॥
[गाथानां गीतानां तन्त्रीशब्दानां प्रौढमहिलानाम् ।
तेषामेव स दण्डो ये तेषां रसं न जानन्ति ॥]

10) पाइयकव्वम्मि रसो जो जायइ तह य छेयभणिएहिं ।
उययस्स य वासियसीयलस्स तित्तिं न वच्चामो ॥
[प्राकृतकाव्ये रसो यो जायते तथा च च्छेकभणितैः ।
उदकस्य च वासितशीतलस्य तृप्तिं न व्रजामः ॥]

11) देसियसद्दपलोट्टं महुरक्खरछंदसंठियं ललियं ।
फुडवियडपायडत्थं पाइयकव्वं पढेयव्वं ॥
[देशीयशब्दप्रवृत्तं मधुराक्षरच्छन्दःसंस्थितं ललितम् ।
स्फुटविकटप्रकाटार्थं प्राकृतकाव्यं पठनीयम् ॥]

12) ललिए महुरक्खरए जुवईजणवल्लहे ससिंगारे ।
संते पाइयकाव्वे को सक्कइ सक्कयं पढिउं ॥
[ललिते मधुराक्षरे युवितजनवल्लभे सशृङ्गारे ।
सति प्राकृतकाव्ये कः ष्वष्कते/शक्नोति संस्कृतं पठितुम् ॥]

glory of the Prakrit is heightened when touched up by its Sanskritization.[13]

It is only in Prakrit that we can have in an abundant measure, ever fresh themes presented in a rich variety of styles, refreshingly cool and caressingly sweet. This will continue to be till the end of the world.[14]

All languages merge in it (Prakrit) and emerge (ṇeṁti) from it. Waters pour into the sea and flow out of it.[15]

A peculiar delight which dilates and closes the eyes, thrills the heart, rushes inwards and outwards."[16] — *Gaüḍavaho :* v 65, v92, v 93, v94.

(b) Rājaśekhara

"Sanskrit compositions are harsh, while a composition in Prakrit sounds so soft. The difference between the two is as between the masculine and the feminine[17]" In other words,

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13) उम्मिल्लइ लायण्णं पअअ-च्छाआएँ सक्कअ-वआणं ।
सक्कअ-संक्कारुक्करिसणेण पअअस्स वि पहावो ॥
[उन्मीलति लावण्यं प्राकृतच्छायया संस्कृतपदानाम् ।
संस्कृतसंस्कारोत्कर्षेण प्राकृतस्यापि प्रभावः ॥]

14) णवमत्थदंसणं संणिवेस-सिसिराओ वंध-रिद्धीओ ।
अविरलमिणमो आभुवण-बंधमिह णवर पअअम्मि ॥
[नवमर्थदर्शनं संनिवेशशिशिरा बन्धर्द्धयः ।
अविरलमेतदाभुवनबन्धमिह केवलं प्राकृते ॥]

15) सअलाओ इमं वाआ विसंति एत्तो अ णेंति वाआओ ।
एंतिं समुद्दं चिअ णेंति साअराओ च्चिअ जलाइं ॥
[सकला इदं वाचो विशन्तीतश्च निर्यन्ति वाचः ।
एन्ति समुद्रमेव निर्यन्ति सागरादेव जलानि ॥]

16) हरिस-विसेसो विअसावओ अ मउलावओ अ अच्छीण ।
इह बहिहुत्तो अंतोमुहो अ हिअअस्स विप्फुरइ ॥
[हर्षविशेषो विकासको मुकुलीकारकश्चाक्ष्णोः ।
इह बहिर्मुखोऽन्तर्मुखश्च हृदयस्य विस्फुरति ॥

17) परुसा सक्कअबंधा पाउअबंधो वि होइ सुउमारो ।
पुरिस-महिलाणँ जेत्तिअमिहंतरं तेत्तिअमिमाणं ॥
[परुषाः संस्कृतबन्धाः प्राकृतबन्धोऽपि भवति सुकुमारः ।
पुरुषमहिलयोर्यावदिहान्तरं तावदनयोः ॥]

You may respect Sanskrit but you will fall in love with Prakrit.

— *Karpūramañjarī* I.7

Sanskrit speech is praiseworthy whereas Prakrit speech is naturally sweet..."[18]

— Bālarāmāyaṇa I.11

It (i.e. Prakrit) is the source of Sanskrit; it dances on the tongues of ladies of lovely eyes;.when one hears it the words of Sanskrit language grate upon one's ears; its prose is easy, does not contain hard letters and has very few compounds; and it is the abode of the god of love... ".[19]

— Bālarāmāyaṇa I.11

(c) A commentator of Prakrit-Prakāśa

O, how marvellous ! The Prakrit, which is lovely like the moonlike face of the beloved, is fascinating. It sparkles with *sūktis* (good sayings) imbued with nectar-like *rasas.*[20]

(d) Ajñātakaviḥ

Away with Sanskrit poetry and the poets who composed it. For Sanskrit, when read, sounds like 'taḍ-taḍ-taṭṭa' like a house of bamboos on fire.[21]

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18) गिर: श्रव्या दिव्या: प्रकृतिमधुरा: प्राकृतगिर: ।

19) यद् योनि: किल संस्कृतस्य सुदृशां, जिह्वासु यन्मोदते
यत्र श्रोत्रपथावतारिणि कटुर्भाषाक्षराणां रस: ।
गद्यं चूर्णपदं पदं रतिपतेस्तत्प्राकृतं यद्वच —
स्ताँल्लाटाँ ल्ललिताङ्गि पश्य नुदती दृष्टेर्निमेषव्रतम् ॥

20) अहो तत्प्राकृतं हारि प्रियावक्त्रेन्दुसुन्दरम् ।
सूक्तयो यत्र राजन्ते सुधानि:ष्यन्दनिर्भरा: ॥

21) उज्झउ सक्कयकव्वं सक्कयकव्वं च निम्मियं जेण ।
वंसहरं व पलित्तं, तडयडतट्टत्तणं कुणइ ॥
[उज्झ्यतां संस्कृतकाव्यं संस्कृतकाव्यं च निर्मितं येन ।
वंशगृहमिव प्रदीप्तं तडतडतट्टत्वं करोति ॥

Note : *Vajjālaggam* (v. no. 31 x 3, p. 217) reads *dajjhau (Sk dahyatām)* for *'ujjhau'* and *'vaṁsaharammi palitte' (Sk vaṁśagṛhe pradīpte)* in the second half.

The *paṇḍita,* who replies in Sanskrit when Prakrit poetry is recited, pelts stones at the bed of flowers and destroys it.[22]

The topic which follows about *"Praise of Prakrit Poets"* is in a way related to the topic under discussion as it contains indirect praise of Prakrit poetry.

5. Poetry In Māhārāṣṭrī Prakrit :

Prakrit literature is vast and varied. It is composed in different languages like Ardhāmāgadhī, Māhārāṣṭrī, Jain Māhārāṣṭrī, Śaurasenī, Jain Śaurasenī, Paiśācī and Apabhraṁśa. I confine myself to poetry in Māhārāṣṭrī Prakrit for writers on Sanskrit poetics mostly draw upon poetic works in Māhārāṣṭrī for their illustrations. The principal works in this Prakrit are :

(a) Hāla's *Sattasaī* or *Saptaśatakam* or *Gāhākoso* or better known as *Gāthāsaptaśatī (GS)*[23] (C. first century A.D., but according to some scholars second or third century A.D.) is the earliest known anthology of Prakrit, to be precise, of Māhārāṣṭrī verses comprising some seven hundred *gāthās*. It is the most famous and best known of Māhārāṣṭrī works. Its value as an anthology is high and it also affords evidence to show that Māhārāṣṭrī literature was once very extensive and widespread.[24] Its popularity is attested by the large number of commentaries on it and scores of quotations from it in works on Poetics and the use made of it by the Prakrit grammarians. Eminent poets like Bāṇa, Uddyotanasūri, Abhinanda and Soḍḍhala[25]

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22) पाइयकव्वुल्लावे पडिवयणं सक्कएण जो देइ ।
सो कुसुमसत्थरं पत्थरेण दलिउं विणासेइ ॥
[प्राकृतकाव्योल्लापे प्रतिवचनं संस्कृतेन यो ददाति ।
स कुसुमस्रस्तरं प्रस्तरेण दलित्वा विनाशयति ॥]

23) A. Weber : Ueber das Saptasatakam des Hala, Leipzing 1870; Das Saptasatakam of Hala, Leipzing 1881; the Gāthāsaptaśatī, Kavyamala 21, 2nd edn, 1911; *Ibid* 3rd edn, Bombay 1933.
Keith : A History of Sanskrit Literature, Oxford 1928, pp.223 ff.; A.M. Ghatage : Māhārāṣṭrī Language and Literature, Journal of the University of Bombay, IV.6, May 1936.

24) Cf. सत्त सआइं कइवच्छलेण कोडीअ मज्झआरम्मि ।
हालेण विरइआइं सालंकाराण गाहाणं ॥ - GS I.3

25) Vide, *infra,* 'Praise of Prakrit poets.'

bestow high praise on it. And if imitation is an index of popularity we have its imitation in Sanskrit in Govardhana's *Āryāsaptaśatī* which is certainly modelled on Hāla's *Gāthāsaptaśatī.*

The work is divided, as is clear from the title, into seven *śatakas,* centuries, collections of hundred *gāthās* each, which however differ very much in various MSS. This anthology is mostly erotic. Each *gāthā* presents a miniature picture complete in itself. These *gāthās* mainly depict village life and the peasantry. The family life of the lower strata of the society is portrayed in its various contexts, but the erotic aspect dominates. These *gāthās* are not specimens of ancient songs of Indians dealing with the joys and sorrows of their lives but only artistic poems closely modelled on them. Next to the *gāthās* portraying love in its various aspects we have some giving pictures of nature. We also get a few glimpses of the town and court life as some of the *gāthās* are composed by kings and their court poets. The anthology is rich in maxims and popular sayings and sheds light on the customs and conventions prevalent in those times. There are allusions to divine beings like Śiva, Pārvatī, Gaurī, Gaṇapati, Viṣṇu, Lakṣmī, etc and to mythological events from the epics. The references to Vindhya, Sahya and Godā indicate that the locality of the composition of the majority of these *gāthās,* is the Deccan, particularly Māhārāṣṭra.[26]

(b) *Rāvaṇavijaya* (now lost) : Although this *kāvya* is ranked by Bhoja, and after him, by Hemacandra, as high as *Harivijaya* and *Setubandha,* nothing is known about its author or its contents beyond a solitary citation[27] by Bhoja in his *Śṛṅgāraprakāśa* and is cited by Hemacandra in his *Kāvyānuśāsana.*

(c) Sarvasena's *Harivijaya*[28] (now lost) : Sarvasena composed, his *Harivijaya* in

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26) Vide : A.M. Ghatage : Māhārāṣṭrī Language and Literature *Journal of the University of Bombay,* IV, part 6 (pp 19-70) May 1936; Keith : *A History of Sanskrit Literature,* Oxford 1928, pp 223 ff.;

27) A.N. Upadhye : Prakrit Literature, Encyclopedia of Literature I, New York 1946.

28) For a detailed study of this work vide my paper : "The Harivijaya of Sarvasena" first published in the Annals of the Bhandarkar Oriental Research Institute (Diamond Jubilee Volume), pp. 691-710 and now included in *Studies In Sanskrit Sāhitya-Śāstra* (pp. 162-179), published by B.L. Institute of Indology, Patan (North Gujarat) PIN : 384 266

the first half of the fourth century A.D.,[29] about a hundred years earlier than the *Setubandha.* Eminent Sanskrit Ālaṁkārikas, viz. Ānandavardhana and Kuntaka[30] speak appreciatively of his *Harivijaya,* and Bhoja draws verses copiously from it to illustrate various points of poetics in the course of his writing *Sarasvatīkaṇṭhābharaṇa* and *Śṛṅgāraprakāśa.* Bhoja in his *Śṛṅgāraprakāśa* and following him, Hemacandra in his *Kāvyānuśāsana* give us the following information about this work : It was *'āśvāsaka-bandha.'* Its prevailing metre was *Skandhaka,* (and *'Galitakas'* were employed at the end of the *Āśvāsakas.* It was marked by the word *'utsāha'* in the last verse of each *Āśvāsaka.* It contained descriptions of city, mountain, seasons, the sunset, the hero, his vehicle, Garutmat (=Garuḍa), his *dūta* (Satyakaḥ ? Sātyakiḥ), his (Hari's) march, (against Indra) for securing the Pārijāta tree, his rise in the form of the conquest of the enemy who himself surrenders, drink party and the removal of Satyabhāmā's jealous anger by effort (by Hari by winning from Indra the Pārijāta tree and planting it in front of Satyabhāmā's palace.

By a study of the verses quoted by Ānandavardhana and Bhoja from this epic we gather the following information regarding its story :

Hari is the hero of this epic. Rukmiṇī is the senior *(jyeṣṭhā)* and exalted *(udāttā)* heroine *(nāyikā).* Satyabhāmā is the junior *(kaniṣṭhā)* and haughty (uddhatā) heroine. Hari offers a garland of fragrant flowers of the celestial Pārijāta tree to Rukmiṇī. This arouses the jealousy of Satyabhāmā. Her face, marked with anger,

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29) Vide *Pravarasena's Setubandha* tr. by Handique, p.50

30) i) Ānandavardhana observes in his *Dhvanyāloka* (III. 11—12, pp. 335-36) :
इतिवृत्तवशायातां कथञ्चिद्रसाननुगुणां स्थितिं त्यक्त्वा पुनरुत्प्रेक्ष्यप्यान्तराभीष्टरसोचितकथोन्नयो विधेयः यथा कालिदासप्रबन्धेषु । यथा च सर्वसेनविरचिते हरिविजये ।
Abhinavagupta thus explains in his *Locana* (p.335) : ...
हरिविजये कान्तानुनयनाङ्गत्वेन पारिजातहरणादिनिरूपितमितिहासेष्वदृष्टमपि ।
ii) In his *Vakroktijīvita* (De's Edn., p.71) Kuntaka ranks Sarvasena along with Kālidāsa for his graceful style of composition :
एवं सहजसौकुमार्य-सुभगानि कालिदास-सर्वसेनादीनां काव्यानि दृश्यन्ते । तत्र सुकुमारस्वरूपं चर्चणीयम् ।
iii) The very fact that Bhoja cites scores of verses from Sarvasena's *HV* to illustrate various points of poetics is eloquent of his high appreciation of Sarvasena's work.

looked beautiful like the moon, marked with its dark spot, and delighted Hari. In order to soften her anger Hari decides to fall prostrate at her feet. Clasping his own crown with both the hands he throws himself down prostrate. Tears of joy fall from her eyes, in spite of her best efforts to check them, on his back. He then promises her to get her the Pārijāta tree itself from Indra's garden. He mounts Garuḍa and sets out on his march against Indra. Now Satyabhāmā, although perfectly confident of Hari's valour, feels greatly worried. This speaks of her deep and abiding love for him.

Hari, in accordance with the rules of state-craft, sends first Satyaka (=Sātyaki) his own charioteer (?) as an envoy to Indra. He advises Indra to accept Hari's hand of friendship and honour the Yadavas by gifting away the celestial Pārijāta tree. Indra, however, does not pay any heed to his advice. Then a fight takes place between the two. Hari forces ultimately Indra to surrender and wins the cherished Pārijāta tree from him. Hari, the victorious, returns home with the Pārijāta tree. Satyabhāmā's heart is captivated by the sweet fragrance of the Pārijāta flowers, yet her gaze first rests on Hari and only later on the Pārijāta tree. Hari plants the tree in the garden in front of Satyabhāmā's residence and thus succeeds in removing her sulky wrath. She infers from this gift that Hari's love for her is a thousand times more intense than for Rukmiṇī whom he had given only a garland. Rukmiṇī has every reason to be angry with Hari for his partiality towards her co-wife but when she meets him only joy and not anger pervades her heart.

It is this episode of Hari's conquest of (Indra and his) Pārijāta tree which accounts for the title *Harivijaya* of the present epic. The statement of the Dhvanikāra that if in a story adopted from a well-known source, the poet is faced with situations conflicting with the intended aesthetic emotion *(rasa),* he should leave out those situations, inventing in their place even imaginary ones, in conformity with the intended *rasa* ... ... as has been done by Sarvasena in *Harivijaya,* and Abhinavagupta's comment on it in his *Locana* indicate that the main story of the epic was something different and the conquest of the Pārijāta tree from Indra's custody formed only one — although important — episode in it. The available citations from *HV* do not throw any light on the principal story but from the references of Bhoja and Hemacandra we may conjecture that it was mainly descriptive and not narrative. As regards its extent, we might further hazard a guess

that it contained as many *Āśvāsakas* as are found in *Setubandha* which is modelled on it.

From the citations we find that *Harivijaya* was composed in a graceful style. Its language and style are, as compared to *Setubandha,* more easy and less involved.

Like Pravarasena Sarvasena too shows the use of long compounds and figures of speech. Kuntaka's praise for graceful style and Dhvanikara's compliment for imaginative handling of the Pārijāta episode and Bhoja's appreciation of his work (by profusely quoting from it) Sarvasena very well deserves all of them.

(d) Pravarasena's *Setubandha*[31] also known as *Rāvaṇavaho,* (C. first half of the 5th century A.D.) : This work is completely available with Sanskrit commentaries *Setutattvacandrikā* (Anonymous, ed. Basak, Calcutta, 1959) and *Rāmasetupradīpa* (of Rāmadāsa, NS edn, Bombay 1935). There are eight more commentaries which are still unpublished. Some of them are incomplete and fragmentary. The *Setubandha* deals with a portion of the story of Rāma from the return of Hanumat from Laṅkā with the whereabouts of Sītā to the death of Rāvaṇa, with special emphasis on the construction of the great causeway between the mainland and the island. It follows the story of Rāma as related in the *Rāmāyaṇa* with only a few minor variations. The designations of the different cantos of the *Setubandha* listed below from the commentary of Rāmadāsa give an adequate idea of its contents :

1 ***Rāma-prasthānam*** (Rāma's March) 2 *Samudrotkarṣaḥ* (The Glory of the Ocean) 3 ***Sugrīva-prauḍhiḥ*** (Sugriva's war-like speech and boastful claims of his own powers) 4 Rāma-*ṣāḍguṇyam* (Rāma's application of the six political expedients-Consecrating Vībhiṣaṇa as the future ruler of Laṅkā) 5 *Samudra-quāthaḥ* (The boiling rage of the Ocean) 6 *Parvatoddhāraḥ* (The uprooting of mountains) 7 *Setorudyogaḥ* (Active preparation for the construction of causeway) 8 *Setu-niṣpattiḥ (The successful building of the causeway) 9 Suvelotkarṣaḥ* (The glory

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31) *Rāvaṇavaho* oder *Setubandha* Prakrit and deutseh herausge geben von Siegfried Goldschimidt I. Lieferung : Text, Index. Strassburg, 1880; Second edition, with Rāmadāsa's commentary, Nirnaya Sagar Press, Bombay, 1935; Pravarasena *Rāvanavaha-Mahākāvyam* edited by Dr. Radhagovinda Basak, Sanskrit College, Calcutta, 1959; Pravarasena's *Setubandha,* Translated by K. K. Handiqui, Prakrit Text Society, L. D. Institute of Indology, Ahmedabad-9.

of the Suvela mountain) 10 *Kāminī-keliḥ* (The gaieties of love of the young women of Laṅkā) 11 *Māyottamāṅgam* (The exhibition of the severed head of Rāma by magic and the lamentation of Sītā and Trijaṭā's consolatory speech) 12 *Sainya-saṅghaṭṭaḥ* (The battle of the two armies of the Vanaras and the Rākṣasas 13 *Dvandva-saṅgrāmaḥ* (Single Combats between leaders of the Vānaras and the Rākṣasas) 14 *Rakṣo-Vikṣobhaḥ* (The convulsions of the Rākṣasas) and 15 *Sītā-samprāptiḥ* (Reunion with Sītā after the slaying of Rāvaṇa).

The *Setubandha* is the only extant *Mahākāvya* written in Prakrit. Its affinity to the Sanskrit *Mahākāvya* is one of the main causes of its popularity through the centuries.[32]

(e. and f.) Vākpatirāja's *Mahumahaviaa (Sk : Madhumathavijaya)* and *Gaüḍavaho* (Sk Gauḍavadha) — these two poems were composed in the first half of the eighth century A.D. Of these two *kāvyas, Mahumahaviaa* is now lost. Vākpati himself refers to this work in his *Gaüḍavaho.* "How can my robust (flowery) language (employed) in the *Madhumathavijaya* shrink to the size of a (compact) bud ? (But then) the later blossoming of the wild creepers is much thinner and softer than its first."[33]

Abhinavagupta while commenting on *Dhvanyāloka*[34] cites the following *gāthā* as forming a part of Pāñcajanya's speech : "O, (Madhu-matha (-mathana, Viṣṇu), you once as a boar *carried with ease the entire terrestrial globe on the tip of your tusk;* then how is it that today you find even this (very light) ornament of

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32) For its popularity and its influence on writers on Sanskrit poetics vide *infra* "Praise of Prakrit Poets" and "Influence of Prakrit Poetry on Sanskrit Writers on Poetics."

33) महुमह-विअअ-पउत्ता वाआ कह णाम मउलउ इमम्मि ।
पढमकुसुमाहि तलिणं पच्छा कुसुमं वणलआण ॥
[मधुमथ [न]-विजयप्रयुक्ता वाक् कथं नाम मुकुलयत्वस्मिन् ।
प्रथमकुसुमात्तलिनं पश्चात्कुसुमं वनलतानाम् ॥]
— *Gaüḍavaho*-60

34) तद्यथा मधुमथनविजये पाञ्चजन्योक्तिषु
— *Dhvanyāloka* III.15, P. 345

lotus-fibre too heavy to carry ?"[35]

The following *gāthā* in Māhārāṣṭrī, cited by Ānandavardhana in his *Dhvanyāloka,* is most probably drawn from this *mahākāvya* (now lost). For in its content and expression it has very close resemblance with *Gaüḍavaho* v. no.66. The two *gāthās* in their translation are as follows :

One, "The literary art of great poets is all conquering. For it causes various ideas to enter the heart (of the reader) and appear (there) in a form which is different, as it were, from their real form." (Translation by Masson and Patwardhan).[36]

and two, "What is real appears as unreal and what is unreal appears as if it were real, and (sometimes) a thing appears exactly as it is — these are the ways *(prakṛtayaḥ or padavyaḥ)* of good poets." (Translation by Masson and Patwardhan)[37]

Vākpati's second work is available in its entirety.[38] It is a unique historical poem in Māhārāṣṭrī Prakrit. It is a stupendous work comprising over 1200 *gāthās*. It is no doubt a *mahākāvya* having a wide variety of topics but unlike its prototype *Rāvaṇavaho* (better known as *Setubandha)* it has no divisions called *Āśvāsakas.* It is just one long, continuous composition with *kulakas* appearing here and there. The purpose of this poem is to celebrate the glory of his patron, King Yaśovarman, with particular reference to his slaying of the Gauḍa King. This important event, however, has been only cursorily mentioned in the whole poem.

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35) लीलादाढग्गुव्वूढसअलमहिमंडलस्स चिअ अज्ज ।
कीस मुणालाहरणं पि तुज्झ गरुआइ अंगम्मि ॥
(लीलादंष्ट्राग्रोद्व्यूढसकलमहीमण्डलस्यैवाद्य ।
कस्माद् मृणालाभरणमपि तव गुरूयतेऽङ्गे ॥)

36) अतहट्ठिए वि तह संठिए व्व हिअअम्मि जा णिवेसेइ ।
अत्थविसेसे सा जअइ विअड-कइ-गोअरा वाणी ॥
(अतथास्थितानपि तथासंस्थितानिव हृदये या निवेशयति ।
अर्थविशेषान् सा जयति विकटकविगोचरा वाणी ॥)

37) ठिअमट्ठिअं व दीसइ अठिअं पि परिट्ठिअं व पडिहाइ ।
जहसंठिअं च दीसइ सुकईण इमाओ पयईओ ॥
(स्थितमस्थितमिव दृश्यतेऽस्थितमपि परिष्ठितमिव प्रतिभाति ।
यथासंस्थितं च दृश्यते सुकवीनामेता पदव्य : ॥)

38) *Gaüḍavaho* by Vākpatirāja, edited with an Introduction, Sanskrit *Chāyā,* English Translation, Notes, Appendices, and Glossary by Prof. N.G. Suru, pub. by Prakrit Text Society, Ahmedabad — 9.

The principal topics dealt with in this long poem may briefly be touched upon : The opening sixty-one *gāthās* present by way of *maṅgalācaraṇa* (invocations) word-pictures of the various *devatās* (divinities) like Brahmā, Viṣṇu, his incarnations, Śiva, Gaurī, Kumāra. Pārvatī, Sarasvatī, the Moon, the Sun, the Sea, etc. Verses 62-98 treat of *Kavi-praśaṁsā* (Praise of Poets). The poem begins with verse 99 which glorifies his patron, King Yaśovarman; and the verses 100-160 sing of his glory and greatness and how even Indra, who clipped the wings of flying mountains, honours him. The poet then gives a picturesque description of *Pralaya.* Then follows a description of the lamentable condition of the wives of the King's enemies. Verse 192 informs us of the King's expedition for world-conquest; his visit to the temple of the Vindhyavāsinī Goddess, his reflections at the sight of a dead body, the summer, the rainy season, his slaying of a Magadha King, his victory over a King of the Vaṅgas and a Southern King, the defeat of the Pārasīkas, the march across the Marudeśa (Marwar), the visit to the famous lake in Kurukṣetra, the visit to the Mandara mountain and tracts in the North, the desolation of the enemies' cities, the King's amorous dalliance with his beloved, his playful acts of gallantry, etc., are then described (vv 193-796). VV 797-803 give us some details of the poet's personal life. His listeners request him to describe to them how the Magadha King was slain by King Yaśovarman. He agrees, but first describes the ways of the world in 150 *gāthās.* Then he describes his patron King's virtues, the evening, the moon-rise,the Night Life of lovers, the advent of dawn, the sun-rise, and then announces his intention to describe the life of the great king and with this the poem ends.

Vākpatirāja claims that his graceful literary composition is : picturesque, steeped in sentiments, easy to recite, full of substance, of permanent value and brilliant all over.[39] His claim is more or less justifiable. He is a master-poet bringing to light all the poetry that is in ordinary things. He is a true poet of nature and his depiction of the rural scene is very charming. He presents mythical events with imagination.

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39) आलेक्खिअं च सरसं च परिसलोणं च सारवंतं च ।
थिरमुज्ञलं च छाया-घणं च गी-विलसिअं च ॥
(आलेख्यं च सरसं च स्पर्शलवणं च सारवच्च ।
स्थिरमुज्ज्वलं च छायाघनं च गीर्विलसितं च ॥) — *Gaüḍavaho* v. no. 801

His style is highly cultivated and pregnant with meaning. He chiefly delights in two figures of speech, the *Upamā* and the *Utprekṣā*. If Kālidāsa is a master of *Upamā* Vākpati is a master of *Utprekṣā*. His partiality for long compounds detracts, however, from the merits of his otherwise excellent poem. However, he remained unnoticed, for centuries, just because he wrote in Prakrit.

(g) *Līlāvaī*[40] (Sk. *Līlāvatī)* : is a *Kathā* (a romance) in Māhārāṣṭrī Prakrit verse. Its composition is assigned to c A.D. 800. The poet does not disclose his name although he gives his father's name as Bhūṣaṇabhaṭṭa and his grandfather's name as Bahulāditya (*gāthās* 19,21 and 23). According to the commentator on this *Kathā,* however, the word 'Kouhaleṇa (Sk Kautūhalena) in *gāthā* 23 refers to the poet's name (Kaūtuhala = Kutūhala).

This *Kathā* consists of 1333 *gāthās*. At the beginning of the work the poet invokes deities of the Puranic pantheon like Hari, Madhumathana, Gaurī, Caṇḍī and others. The main story deals with the love of Hāla, the very famous king of Pratiṣṭhāna in Mahārāṣṭra, well-known as a Prakrit poet and renowned for his preference for Prakrit, and Līlāvatī, a princess of Siṁhalādvīpa who is prophesied to make her husband a monarch of the whole world. The main story contains sub-stories of Kuvalāyāvali (daughter of King Vipulāśaya and the celestial nymph Rambhā) and Citrāṅgada, a Gandharva prince, and of Mahānumati (daughter of Alakāpurī and his wife Vasantaśrī, born of the Vidyādhara King Haṁsa and his wife Padmā) and Mādhavānila, (the son of the Siddha King Malayānila and his queen Kamalā).

It is a secular and romantic poem mostly in *gāthās* interspersed with prose lines and verses in other metres; its structure is complex like that of Bāṇa's *Kādambarī*. The poet himself is the chief narrator, and addresses the entire poem, leaving out Invocation and Introductory portion, to his wife. In the body of the plot the chief characters or their companions are made to unfold various details about themselves, thus supplying the reader, stage after stage, with various threads of the story which get duly joined in the concluding portion of the poem. The ruling sentiment is that of *śṛṅgāra* (eroticism). The characters drawn from the semi-divine beings like the Vidyādharas, the Siddhas, the Yakṣas add the element of the supernatural add the

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40) Līlāvaī of Koūhala with the Sanskrit Vṛtti of a Jain author, edited by Prof. A. N. Upadhye, Bharatiya Vidya Bhavan, Bombay - 7, 1949 A. D.

feeling of awe to the admosphere of the poem. Destiny and Chance play a major role in the whole story.

The poems shows close affinity with *Bṛhatkathā* in regard to legendary background, characters, motifs, episodes and stray events. The religious back-ground, which is positively śaivite, is also not different from that of *Bṛhatkathā.* Further, the poem shows influence of literary works like the *Abhijñāna-śākuntalam* the *Vāsavadattā,* and the *Ratnāvalī* in depicting characters and situations. The literary merits of this poem are certainly high although only a few *gāthās* from it are cited by Sanskrit writers on poetics.

(h) *Viṣamabāṇalīlā* : Ānandavardhana (c. 850 A.D.), the famous author of *Dhvanyāloka,* a poet of considerable merit, wrote both in Sanskrit and Prakrit. The only Prakrit work of his that we know is the *Viṣamabāṇalīlā* (now lost). We have only a few *gāthās* quoted from this work by Ānandavardhana himself in his *Dhvanyāloka* and by Abhinavagupta in his commentary on it called *Locana.* In one *gāthā*[39] the poet says : "Merits become merits when they are appreciated by the cultured critics. Lotuses become Lotuses when they are favoured by the rays of the sun." From a reference in *Dhvanyāloka* and *Locana* on it we come to know that the work contains speeches of the god of love and his companions like Spring, Youth, Wind from the Malaya mountain, and others.[40]

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39) ताला जाअंति गुणा जाला ते स-हिअएहिं घेप्पंति ।
रइ-किरणाणुग्गहिआइँ होंति कमलाइँ कमलाइँ ॥
[तदा जायन्ते गुणा यदा ते सहृदयैर्गृह्यन्ते ।
रविकिरणानुगृहीतानि भवन्ति कमलानि कमलानि ॥]

— *Dhvanyāloka* II, p. 170

40) यथा वा ममैव कामदेवस्य सहचर-समागमे विषमबाणलीलायाम् ।

— *Dhvanyāloka* III. pp. 345-346

सहचरा: वसन्त-यौवन-मलयानिलादयस्तै : सह समागमे ।
हुमि अवहत्थिअ-रेहो णिरंकुसो अह विवेअ-रहिओ वि ।
सिविणे वि तुज्झ समए, पत्तिअ (पा. भे. पत्तिहि) भत्तिं ण पम्हुसमि ॥
(भवाम्यपहस्तितरेखो निरङ्कुशोऽथ विवेकरहितोऽपि ।
स्वप्नेऽपि तव समकं (=समं) प्रतीहि भक्तिं न विस्मरामि ॥)

— *Locana* p. 346

In another *gāthā* Ānandavardhana says : "There is no limit to them and they never look like repetitions; (They stand for) the sportive graces of the beloveds and the meanings of the words of good poets."[41]

"The heart of the *Asuras* was solely intent on seizing the *Kaustubha* jewel which was churned out of the ocean along with the goddess Lakṣmī. But the god of love set it on the *bimba*-like red lower lips of their beloveds."[42]

From the contents of these *gāthās* and from the title itself : "The Sports of Cupid" it is reasonable to infer that the work must have dealt with the subject of love.

6. Praise of Prakrit Poets :

In his introductory verses to *Harṣacarita* the poet, Bāṇabhaṭṭa praises Sātavāhana, also known as Śālivāhana and Hāla, for his *(Gāthā) Kośa* better known as *Gāthāsaptaśatī* in these glowing terms :

Sātavāhana made a treasury of fine sayings as of jewels, *avināśinam* (1. immortal; 2. indestructible) *agrāmyam* (1. not vulgar or indecent, i.e. refined; 2. not produced in villages : for jewels are found in the sea or in mines, not in villages) *viśuddha-jāti* (1. containing description of nature or objects that are not vulgar; 2. of purest character).[43]

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41) दर्शितमेव चैतद् विषमबाणलीलायाम् —
ण अ ताण घडइ ओही ण अ ते दीसंति कह वि पुणरुत्ता ।
जे विब्भमा पिआणं अत्था वा सुकइवाणीणं ॥
[न च तेषां घटतेऽवधिः, न च ते दृश्यन्ते कथमपि पुनरुक्ताः ।
ये विभ्रमाः प्रियाणामर्था वा सुकविवाणीनाम् ॥]

— *Dhvanyāloka* IV, p. 539

42) यथा वा ममैव विषमबाणलीलायामसुरपराक्रमणे कामदेवस्य —
तं ताण सिरिसहोअररअणाहरणम्मि हिअअमेक्करसं ।
बिंबाहरे पिआणं, णिवेसिअं कुसुमबाणेण ॥
[तत्तेषां श्रीसहोदररत्नाभरणे हृदयमेकरसम् ।
बिम्बाधरे प्रियाणां निवेशितं कुसुमबाणेन ॥]

— *Dhvanyāloka* II, P. 265

43) अविनाशिनमग्राम्यमकरोत् सातवाहन : ।
विशुद्धजातिभिः कोशं रत्नैरिव सुभाषितैः ॥

— Harṣacarita I. 13

Uddyotanasūri, the author of *Kuvalayamālā,* (a unique *Campū* in Prakrit), extols Hāla (and his *(Gāthākośa)* in these words : "What is the use of composing poetry after the passing away of Hāla (who used to appreciate poetry by generous gifts) and who, like the effect of wine, made even the peasants boast of mastery over beautiful expressions (or skilful in clever conversation and love-play) ?[44]

The popularity of *Gāhāsattasaī* can also be seen from the large number of commentatries it gave rise to and the vast number of quotations from it found in later works on Sanskrit poetics; in this context it is worth noting that Govardhanācārya modelled his *Āryāsaptaśatī* in Sanskrit on Hāla's *Gāhāsattasaī* in Prakrit.

Ānandavardhana ranks Sarvasena with Kālidāsa when he compliments him for inventing new episodes to supplement the original story and infusing it with a suitable *rasa.*[45].

Abhinavagupta explains in his commentary *Locana* that he invented the episodes like those of *Pārijātaharaṇa* and introduced them in his *Harivijaya* although they have no basis in the *Itihāsa.*[46]

Kuntaka mentions Sarvasena next in order to Kālidāsa as a poet of the Sukumāra (graceful), popularly known as Vaidarbhī, style of composition.[47]

Although Hemacandra assumes Sarvasena to have composed the *galitakas,* he, following Bhoja, mentions the view that some literary critics regarded these *galitakas* as interpolations made by self-styled Pandits. If that view is correct Hemacandra's criticism loses all its force. But for this single critical reference Hemacandra is, like

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44) भणिइ-विलास-वइत्तण-चोल्लिक्के (पा. भे. वोक्किल्ले) जो करेइ हलिए वि ।
कव्वेण किं पउत्थे हाले हाल-वियारे व्व ॥

— *Kuvalayamālā* P. 3, ll 21-22

45) इतिवृत्तवशायातां कथञ्चिद् रसाननुगुणां स्थितिं त्यक्त्वा पुनः उत्प्रेक्ष्यापि अभीष्टरसोचितकथोन्नयो विधेयः ।
यथाकालिदासप्रबन्धेषु, यथा च सर्वसेनविरचिते हरिविजये।

— *Dhvanyāloka* III, pp. 335-336

46) हरिविजये कान्तानुनयनाङ्गत्वेन पारिजातहरणादि निरूपितमितिहासेषु अदृष्टमपि ।

— *Locana,* P. 335

47) एवं सहजसौकुमार्यसुभगानि कालिदास-सर्वसेनादीनां काव्यानि दृश्यन्ते । तत्र सुकुमार-स्वरूपं चर्चनीयम् ।

—*Vakrokti-Jīvita* I. 52-53, Dharwad edn. p. 66

Bhoja, all praise for Sarvasena and his *Harivijaya.* Like Bhoja he mentions *Harivijaya* with *Rāvaṇavijaya* and *Setubandha* as the three well known Prakrit *mahākāvyas,* and mentions it approvingly several times with other well known Sanskrit and Prakrit *kāvyas,* while illustrating the salient features of a *mahākavya.* Bhoja shows his high esteem for Sarvasena's *Harivijaya* by drawing on it for exquisite examples on more than forty-five occasions in the course of his exposition of poetics.

Bāṇabhaṭṭa eulogizes Pravarasena's *Setubandha,* like Hāla Sātavāhana's *(Gāthā-) Kośa,* in eqally glowing terms :

Pravarasena's fame bright like the white water-lily, crossed over to the other shore of the ocean by *Setu* (1. bridge; 2. his *Setu-kāvya* composed in Prakrit) like the army of monkeys, glorified with Kumuda, a commander-in-chief of monkeys, crossed over to the other shore of the ocean.[48]

It is held by some that the *Setubandha* was composed by Kālidāsa and that Pravarasena was only the patron of that great poet. This tradition itself linking Pravarasena's *Setubandha* with the name of Kālidāsa speaks volumes for its high literary merit.

Daṇḍī, the renowned author of *Kāvyādarśa,* bestows high praise on *Setubandha* when he says : "The Māhārāṣṭrī is the best of all Prakrits. *Setubandha* (and other poetic compositions) composed in this Prakrit are verily an ocean of jewel-like *subhāṣitas* (fine witty sayings)."[49]

Two centuries before the *Harivijaya* of Sarvasena was appreciated by Ānandavardhana, the *Setubandha* was extolled by eminent writers like Bāṇa and Daṇḍī. This fact clearly shows that *Setubandha* was regarded as the best among the Prakrit *mahākāvyas.*

That *Setubandha* of Pravarasena was well-known in literary circles in Cambodia in the ninth century A.D. is attested by a verse from an inscription of the Cambodian

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48) कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।
सागरस्य परं पारं कपिसेनेव सेतुना ॥

— *Harṣacarita* I. 14

49) महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः ।
सागरः सूक्ति-रत्नानां सेतुबन्धादि यन्मयम् ॥

— *Kāvyādarśa* I. 34

King Yaśovarman who resigned in the last decade of the ninth century A.D. The verse makes a comparison between Yaśovarman and Pravarasena. The former is also *pravara-sena'* one that has an excellent army'; but while he built a bridge of piety - *dharmasetu* - consisting of his religious foundations, the other Pravarasena made only a *Prakrit-Setu,* which apparently means 'an ordinary bridge', but really means the *Setu kāvya* composed in Prakrit.[50]

Numerous Sanskrit commentaries on this Prakrit epic also attest to its immense popularity. (The eminent German scholar Jacobi refers to this work (also known as *(Rāvaṇa-vaho)* as "The most famous *mahākāvya* of the Prakrit literature."

The eminent and erudite scholar S.P. Pandit, who first drew the attention of scholars, both in India and abroad, to the Prakrit *Kāvya (Gaüḍavaho)* by bringing out its edition, extols it as a 'most excellent poem.'

7. Claims of Prakrit Poetry

S.P. Pandit sets forth the claims of Prakrit poetry in these words :

"Prakrit poetry rightly boasts of certain charms which are peculiarly its own. It possesses a softness and sweetness which comes nearer home to us than the artificial adornments in Sanskrit. It justly lays claim to,a larger amount of reality of thought and expression than ought to be assigned to later Sanskrit, as nearly the whole of the literautre written in the latter was composed in a language foreign to the writers. And using, as they did, a language rich in forms and conventional phrases and figures, they naturally cared less for personal observation and personal sentiments than did their Prakrit brother poets. The latter, having to use a language less rich, less plastic, less conventional, less used by poets and writers, less learned and less esteemed, had necessarily to study their matter more carefully, in order to make up thereby the deficiencies and the disadvantages attendant upon the use of the vulgar tongues. Accordingly, we find much less conventionalism, less commonplace verse, less ready-at-hand set phrases, set ideas and set sentiments, to suit set circumstances

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50) येन प्रवरसेनेन धर्मसेतुं विवृण्वता ।
पर : प्रवरसेनोऽपि जित: प्राकृतसेतुकृत् ॥
— Cited by Handiqui in his Introduction to his Translation of Pravarasena's Setubandha, pp. 17-18.

in their poetry, than in the Sanskrit compositions of the corresponding class of writers."[51]

The editors of Jineśvarasūri's *Gāhārayaṇakosa* extol the glory of Prakrit Subhāṣitas, Prakrit Language and Prakrit writers :

"In Sanskrit we find Subhāṣitas in abundance. There is no doubt about it. But as Sanskrit was mainly confined to the elite, we almost miss in the Sanskrit Subhāṣitas the wisdom, experience and sentiments of the common man. Prakrit was the language of the people. So, Prakrit language and Prakrit writers had the opportunity to be in close contact with the people. The vista which was almost closed to Sanskrit language and Sanskrit writers was open to Prakrit language and Prakrit writers. This is the reason why those elements that capture the hearts of the common man predominate in Prakrit literary works. Elasticity or suggestiveness of Prakrit language is even greater than that of Sanskrit. This is to be considered a strong point in the world of poetry.

Today, it is not unusual to find common men reciting verses from *Bihārisatasaī, Vṛndasatasaī* etc. Similarly, in old days the verses from the *Gāthāsaptaśatī* of that great Prakrit poet were current among the people. Even farmers, while ploughing their fields, took delight in reciting them. Their hearts were charmed by their recitation. This has been stated by Ac. Uddyotanasūri in the *gāthās* devoted to the respectful memory of the previous poets, in the beginning of his well known *Kuvalayamālākathā* (Śaka Saṁvat 701-780 A.D.) The *gāthā* in point is as follows:

भणिइविसेसवइत्तबोल्लिक्के जो करेइ हलिए वि ।
कव्वेण किं पउत्थे हाले हाला-वियारे व्व ॥

The gist of the *gāthā* is : When Hāla whose poetry was on the tongues of even farmers is no more, what is the use of our composing poems ? When the intoxicating effect of the wine is no more, what is the use of meat ?

There is a pun on the word 'kavva' in the *gāthā*. When construed with Hāla, it means *'Kāvya'*. When construed with *hālāvikāra,* it means *'kravya'*.[52]

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51) Introduction to *Gaüḍavaho* by Vākpati, ed. by *ŚP* Pandit, B.O.R. Institute, POONA, 1927 edn, p.11.

52) Introduction to Jineśvarasūri's *Gāhārayaṇakosa,* ed. by Pandit Amritial M. Bhojak, Nagin J. Shah, Pub. by L.D. Institute of Indology, Ahmedabad - 9. 1975, pp. 8-9

8. How far are the claims of Prakrit Poetry just ?

The above claims forcefully put forward by S.P. Pandit, and many other scholars whose partiality for Prakrit language and literature is well-known, deserve consideration. These claims are undoubtedly just in the case of Prakrit poetry as represented by *Gāthāsaptaśatī, Vajjālaggaṁ* and other Prakrit Anthologies. But when we think of poetic works like *Setubandha* and *Gaüḍavaho* an impartial and dispassionate reader or critic will have to admit that the above claims are, if not preposterous, and wholly unjustified, are at least highly exaggerated and unwarranted. R. Pischell has rightly observed :

"Mahārāṣṭrī is also the language of artificial epics, of which up till now two have been published, the *Rāvaṇavaho* and the *Gaüḍavaho* --- *They are very strongly influenced by Sanskrit patterns and are written in thoroughly high-flown and artificial language, with unending compounds, as are found in the dramas of Bhavabhūti and occasionally in Mṛcchakaṭika as well.*"[53]

S.P. Pandit explains away Vākpati's partiality for long compounds 'as a vice of the age' and adds in his defence that we must not judge him independently of what the scholarship of his age considered as essential and beautiful.[54] The fact, however, remains that the major portion of the poem is difficult to comprehend even for advanced students of Prakrit without the help of Sanskrit commentary. N.G. Suru's comments regarding the pompous style (of a major portion) of *Gaüḍavaho* are apposite :

"When one reads portions of the Poem given in an ornate, highflown style, full of long compounds, one gets the impression that this is all Sanskrit Prakritised by the Poet to cater to the literary tastes of his times. It is Prakrit distorted --- He probably first put his ideas in a Sanskrit draft --- and then dressed them in a Prakrit garb in verse."[55]

9. Mention of Prakrit Literature in Alaṁkāra Works

Bhāmaha[56] speaks of three literatures : Sanskrit, Prakrit and Apabhraṁśa. Daṇḍī[57] speaks of four by adding Miśra to Bhāmaha's list. Rudraṭa[58] alludes to six : 1. Prakrit, 2. Sanskrit, 3. Māgadhī, 4. Paiśācī, 5. Sūrasenī (=Śaurasenī) and 6. Apabhraṁśa.

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53) Comparative Grammar of the Prakrit Languages, pp. 13-14; *italics* (ours).

54) Introduction to *Gaüḍavaho,* B.O.R. Institute, Poona, 1927 edition, p. Liv.

55) Introduction to *Gaüḍavaho,* Prakrit Text Series No. 18, 1975, p. xcix

56) *Kāvyālaṁkāra* I.16. 57) *Kāvyādarśa* I.32.

58) *Kāvyālaṁkāra* II. 11-12.

Rudraṭa[59] quotes some of his own Prakrit verses in his *Kāvyālaṁkāra*. It is Ānandavardhana[60] who, for the first time, sets the tradition of freely quoting Prakrit verses. He quotes some forty five, a few of his own composition, and others from well-known works, to illustrate various types of *Dhvani, Alaṁkāras,* etc. Abhinavagupta, his celebrated commentator follows his lead in his *Locana.* Dhanika, the well-known commentator of *Daśarūpaka* quotes some 26 Prakrit verses in his *Avaloka.* The distinction of quoting hundreds of Prakrit verses in his *Sarasvatīkaṇṭhābharaṇa* and *Śṛṅgāraprakāśa* however, goes to Bhoja.[61] The first work contains over 350 and the second, about 1650 Prakrit verses. Among other reputed Ālaṁkārikas, we find Kuntaka, Mahimabhaṭṭa, Mammaṭa, Ruyyaka, and his commentator, Jayaratha, Hemacandra, Śobhākara and Viśvanātha quote 15, 28, 64, 15, 38, 80, 163 and 23 Prakrit verses respectively. Some of these are reproduced from *Dhvanyāloka* and *Locana.* A large number of verses cited by Bhoja in his two treatises are repetitions.

10. No Separate Work On Prakrit Poetics :

In the History of Prakrit Literature we come across works on Prakrit Grammar, Prakrit Metrics, Prakrit Lexicons, but not on Prakrit Poetics. In his *Index of authors and works on Sanskrit Poetics to The History of Sanskrit Poetics,* P.V. Kane refers to a solitary work *Alaṁkāradarpaṇa* (anonymous) in Prakrit, consisting of 134 ślokas (to be precise, *gāthās*) treating of poetic figures. Catalogue of *Sanskrit And Prakrit Manuscripts,* Jesalmer Collection[62] gives a description of a manuscript of this work

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59) *Kāvyālaṁkāra* IV. 11-15, 17-21 60) *Dhvanyāloka.*

61) Incidentally, it may be noted that Bhoja's classification of Prakrit and Apabhraṁśa languages is unique. It may be shown in a tabular form as follows:

- Prakrit
  - Sahaja
    - Sanskrit-sama
    - Deśya
  - Lakṣita
    - Māhārāṣṭra
    - Śaurasena
  - Śliṣṭa
    - Paiśāca
    - Māgadha

- Apabhraṁśa
  - Uttama
    - Āvantya
    - Lāṭīya (etc.)
  - Madhyama
    - Ābhīra
    - Gaurjara (etc.)
  - Kaniṣṭha
    - Kāśmīra
    - Paurastya (etc.)

62) Compiled by Munishri Punyavijayaji, L.D. Institute of Indology, Ahmedabad—9 (Serial No. 326-2,p.138).

and reproduces a few *gāthās* that occur at the beginning and at the end of the work.[63] It is hardly a work of value or importance.

Namisādhu, who wrote his commentary on Rudraṭa's *Kāvyālaṁkāra* in 1069 A.D. mentions one Hari. When commenting on Rudraṭa II.19 he quotes a *gāthā* from Hari which speaks of eight varieties of *anuprāsa (vṛttis)* :

तथा ह्यष्टौ हरिणोक्ता: । यथा -
महुरं परुसं/फरुसं कोमलमोजस्सिं निट्ठुरं च ललियं च ।
गंभीरं सामण्णं च अद्धभणिति उ नायद्या (? अट्ठ भणिईओ नायव्वा) ॥

They are as follows : 1. sweet *(madhura)*, 2. harsh *(paruṣa)* 3. gentle *(komala)* 4. vigorous *(ojasvi)* 5. jarring *(niṣṭhura)* 6. graceful *(lalita)* 7. deep *(gambhīra)* and 8 common or miscellaneous *(sāmānya)*.

Now, P.V. Kane, in his *Index of Authors and Works on Sanskrit Poetics* (1951 edn, p.422) makes the following note : "Hari mentioned by Namisādhu on Rudraṭa's *Kāvyālaṁkāra* II. 19 as a *Writer on Poetics in Prakrit*" (*Italics ours*).

V. Raghavan, however, writes (Bhoja's Śṛṅgāraprakāśa, 1978 edn p. 821) : *"The verse* (mentioning eight Anuprāsa varieties, *vṛttis*) *is evidently from the preliminary part of the opening chapter of some Prakrit poem by one Hari." (Italics ours).*

The nature of the quotation is such as to allow Kane and Raghavan to draw their respective inferences about its source. In the absence of any other supporting evidence it would be rash on our part to accept or reject either inference.

The *Anuyogadvārasūtra*[64] *(Aṇuogaddārāiṁ)* which claims to be old (before third

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63) The following three *gāthās* out of the six, reproduced in the Catalogue, expressly inform us that the work deals with only figures of speech :
सव्वाइं कव्वाइ, सव्वाइं जेण होंति भव्वाइं ।
तमलंकारं भणिमोऽलंकारं कुकवि (? खु कवि-) कव्वाणं ॥
अच्चंतसुंदरं पि हु निरलंकारं जणम्मि कीरंतं ।
कामिणिमुहं व कव्वं होइ पसण्णं पि विच्छाअं ॥
ता जाणिऊण णिउणं लक्खिज्जह बहुविहे अलंकारे ।
जेहिं अलंकरिआइं बहुमण्णिज्जंति कव्वाइं ॥

64) *Nandisuttaṁ and the Aṇuogaddāraiṁ,* Jaina Agama Series No. 1, Sri Mahavira Jaina Vidyalaya, Bombay 1968.

century A.D. ?) contains a Prakrit passage on nine *kāvya-rasas.*[65] It is extremely difficult to say whether this passage is adopted from an early independent Prakrit text on Poetics or whether it is composed by the author himself keeping in view Sanskrit texts on Dramaturgy and Poetics. No Prakrit work on Poetics except the later solitary work mentioned above (and Hari's problematic work) is so far known. It is not unlikely that the author of the *Anuyogadvārsūtra* himself added this passage. The reference to nine *kāvya-rasas* including the (pra-) *śānta* tempts one to assign the author of this Prakrit passage to post-Udbhaṭa period.

The absence of a Prakrit work of value on poetics needs an explanation which is, however, not far to seek. Notwithstanding the difference in language the *ālaṁkārikas* (literary thinkers) made no difference between Sanskrit and Prakrit literatures. They studied and appreciated both. Some of them wrote in both Sanskrit and Prakrit. Ānandavardhana, the author of the far-famed *Dhvanyāloka* has written a Prakrit poem called *Viṣamabāṇalīlā* and Rājaśekhara, the author of *Kāvyamīmāṁsā,* a unique work on Sanskrit Poetics, (which does not directly concern itself with the exposition of *rasas, guṇas,* or *alaṅkaras,* and is rather in the nature of a *śikṣāgrantha*) has written, among other plays, *Karpūramañjarī entirely in Prakrit* which is cited as a model of the type of plays called *Saṭṭaka.* Ānandavardhana and all the later *ālaṁkārikas* freely cite Sanskrit as well as Prakrit passages to illustrate various points in poetics. The norms laid down in their works were equally applicable to both and, indeed, till recently to literatures even in modern Indian languages like Marathi, Gujarati, Hindi, and so on. Even a scholar of the eminence of Ācārya Hemacandra, who has to his credit books on Prakrit grammar and prosody did not feel the necessity of preparing a treatise on Prakrit Poetics. The fact, however, remains that the Sanskrit critical thought took little note of some of the interesting and peculiar aspects of the vast and varied literature in Prakrit. The *ālaṁkārikas,* generally speaking, contented themselves merely with quoting Prakrit passages for illustrative purposes or alluding to certain works for illustrating the types of composition.

11. Influence of Prakrit Poetry on Sanskrit poeticians :

Although we do not find Prakrit illustrations in the early works on Poetics like

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65) *Ibid,* pp. 121-124.

Bhāmaha's *Kāvyālaṁkāra, Daṇḍī's Kāvyādarśa,* etc., they clearly state the fact of the existence of Prakrit literature along with Sanskrit and Apabhraṁśa literature. The absence of Prakrit quotations in their works is due to the practice of composing their own examples instead of quoting examples from the works of other authors. The few Prakrit examples we come across in Rudraṭa are his own compositions. The fact that over two thousand and eight hundred verses from Prakrit works are cited by later *ālaṁkārikas* beginning with Ānandavardhana is a clear and definite proof of the great influence of Prakrit poetry.

Of all the writers on Sanskrit Poetics it is Ānandavardhana who is considerably influenced by the *Setubandha* and the *Gaüḍavaho.* He and Kuntaka, the author of *Vakroktījīvita,* frequently use the expression *bandhacchāyā* (beauty of composition) in expounding their poetical theories.[66] Ānandavardhana refers to the objectives of *'bandha-chāyā'* and *'ahiṇavā atthagaī' (Sk abhinavā arthagatiḥ,* a new range of meaning or the novelty of ideas) mentioned by Pravarasena in his *Setubandha* in almost identical language :

"Novelty of ideas as well as great beauty of composition is achieved by adopting a single sentiment as predominant in any poem as a whole."[67] Vākpati, taking his cue from Pravarasena, also speaks of new ideas and beauty of composition in his *Gaüḍavaho*[68] before Ānandavardhana :

"It is only in Prakrit that we shall have in abundant measure, till (the end) of the world's duration, a presentation of ever fresh themes and a rich variety of

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66) अभिनवा पूर्वैरनुक्ता अर्थगतिः अभिधेयपद्धतिः बन्धच्छायया कृच्छ्रात् संदर्भशोभया दुःखं संपाद्यते । *Kṛṣṇavipra* on *Setu* I.11
("It is hard to combine new ideas (lit. a new range of meaning) with beauty of composition.")
And, अङ्गिभूतरसाद्याश्रयेण काव्ये क्रियमाणे नवार्थलाभो भवति बन्धच्छाया च महती संपद्यत इति ।— *Dhvanyāloka* IV. 5-6

67) See foot-note (14) *supra.*

68) *Gaüḍavaho* was composed probably about A.D. 736. The period of Ānandavardhana's literary activity lies between 860-890 A.D.

compositions that are cool and pleasing in their arrangement."[69]

Ānandavardhana quotes *Gaüḍavaho* v.no. 416 to illustrate *atyanta-tiraskṛta-vācya (dhvani)* :

"How charming when the clouds reel in the sky; how lovely when in the woods the white Arjuna trees are torn (shaken ?) by great downpours of rain. Though in the sky the moon has lost all pride yet these black nights have a haunting beauty of their own."[70] Here the words "reel" and "has lost all pride" are full of suggestion with the literal meaning completely lost. Ānandavardhana seems to have quoted another Prakrit *gāthā most probably from Vākpati's Mahumahaviaa (Sk Madhumathavijaya)* as pointed out earlier.[71]

As pointed out by Dr. Masson and Prof. Patwardhan[72] several of Ānandavardhana's (or Kārikākāra's) most cherished ideas come from this great poem *(Gaüḍavaho)* :

In his *Vṛtti* on *kārika* II.16 Ānandavardhana observes :-

"In the case of a poet who is intent upon suggesting *rasas* and who has imaginative genius *(pratibhānavat),* even figures of speech which may appear (to the reader) difficult (to create) clamour to present themselves to him."

This statement is very similar to Vākpati's observation. "The minds of other (i.e. ordinary) poets wander about frantically searching for subject matter. (But) in the case of great poets the themes themselves rush to their hearts, without any effort

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69) Translation adopted from N.G. Suru's edition mentioned in foot-note (7) *supra.*

70) Translation by J.L. Masson and M.V. Patwardhan in their paper referred to in f.n. no. 72 *infra.*

गअणं च मत्तमेहं धारालुलिअज्जुणाइँ अ वणाइं ।
णिरहंकारमिअंका हरंति णीलाओ अ (?वि) णिसाओ ॥
[गगनं च मत्तमेघं धारालुलितार्जुनानि च वनानि ।
निरहङ्कारमृगाङ्का हरन्ति नीलाश्च (? नीला अपि) निशाः॥]

For a brilliant and highly poetic exposition of this *gāthā* read *Locana,* p.173.

72) The *Dhvanyāloka* and the *Gaüḍavaho,* Prof. D. D. Kosambi Commemoration Volume, Science and Human Progress, Popular Prakashan.

on their part."[73]

Again, Ānandavardhana's long discussion on *ānantya,* the endlessness of poetic themes, is certainly influenced by Vākpati's some of the fine *gāthās* dealing with *'The praise of poets.'*

Ānandavardhana's discussion may briefly be summarised as follows :

"For literature *(vāṇī)* that is embellished with any one of these varieties (of suggestion) though it reproduces ideas already treated, appears fresh *(navatvam).* By using *rasa* in a poem even subjects seen time and again will appear new, just as do trees in the month of March — with the advent of spring. By using *dhvani* and *guṇībhūta-vyaṅgya* in this manner, there will be no end to the subject matter of poetry as long as there is the gift of poetic imagination.

"By its very nature (even without the help of a suggested sense), the purely denoted sense is inexhaustible because of differences of circumstance, place, time etc.

If the subject matter *(Vastugati)* that is diversified according to time, place etc. is used in accordance with (the doctrine of) propriety and is associated with *rasa, bhāva,* etc.,

"Though assiduously written about by thousands of thousands of (poets similar to) Vācaspati, it cannot be exhausted any more than the primordial matter *(Prakṛti)* of the universe."[74]

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73) Translation by J.L. Masson and M.V. Patwardhan in their paper referred to in f.n. No. 72 *supra.*
Read *Gaudavaho,* verse 86
अत्थालोअण-तरला इअर-कईण भमंति बुद्धीओ ।
अत्थच्चेअ णिरारंभमेंति हिअअं कइंदाण ।।
[अर्थालोकनतरलेतरकवीनां भ्राम्यन्ति बुद्धयः।
अर्था एव निरारम्भमेन्ति हृदयं कवीन्द्राणाम् ।।]

74) अतो ह्यन्यतमेनापि प्रकारेण विभूषिता ।
वाणी नवत्मायाति पूर्वार्थान्वयवत्यपि ।।
दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात् ।
सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः ।।

"Earlier poets through the virtue of their times (i.e because they were born in ancient times) were able to wander on virgin paths but some others (i.e. modern poets) are guided on difficult paths by the imitation of the genious of the earlier poets."[75]

"It is true that there is nothing that has not been seen on the well-trodden paths of poetry. But actually this is true for only the very beginnings of the path. All else is new."[76] "Glorious is the poet's speech pulsating with inspiration ! Though every day great poets have drained its essence from tbe beginning of creation yet it still seems as if its seal remains unbroken — in tact (i.e., its riches have barely been tapped.)"[77]

ध्वनेरित्थं गुणीभूतव्यङ्ग्यस्य च समाश्रयात् ।
न काव्यार्थविरामोऽस्ति यदि स्यात् प्रतिभागुण: ।।
अवस्थादेशकालादिविशेषैरपि जायते ।
आनन्त्यमेव वाच्यस्य शुद्धस्यापि स्वभावत:।।
रसभावादिसम्बद्धा यद्यौचित्यानुसारिणी ।
अन्वीयते वस्तुगतिर्देशकालादिभेदिनी ।।
वाचस्पतिसहस्राणां सहस्रैरपि यत्नत:।
निबद्धा सा क्षयं नैति प्रकृतिर्जगतामिव ।।

— *Dhvanyāloka*. IV. Kārikās 2,4,6,7,9 & 10.

75) कालगुणा पढमकईहिं भमिअमपरिग्गहेसु मग्गेसु ।
इहरा मईहि हीरंति दुक्करं के वि काणं पि ।।
[कालगुणात् प्रथमकविभिर्भ्रान्तमपरिग्रहेषु मार्गेषु ।
इदानीं मतिभिर्ह्रियन्ते दुष्करं केऽपि केषामपि ।।]

76) Translation by J. L. Masson and M. V. Patwardhan, *Ibid,* p. 181.
कत्तो णाम ण दिट्ठं सच्चं कवि-सेविएसु मग्गेसु ।
सीमंते उण मुक्कम्मि तम्मि सव्वं णवं चेअ ।।
[कुतो नाम न दृष्टं सत्यं कविसेवितेषु मार्गेषु ।
सीमन्ते पुनर्मुक्ते तस्मिन् सर्वं नवमेव ।।]

77) Translation by J. L. Masson and M. V. Patwardhan, *Ibid,* p. 182.
आसंसारं कइ-पुंगवेहि तद्दिअह-गहिअ-सारो वि ।
अज्ज वि अभिण्णमुद्दो व्व जअइ वाआ-परिप्फंदो ।।
[आसंसारं कविपुङ्गवै: प्रतिदिवस-गृहीत-सारोऽपि ।
अद्याप्यभिन्नमुद्र इव जयति वाक्परिस्पन्द : ।।] — *Gaüḍavaho.* 84, 85, 87.

Again, Ānandavardhana's discussion of *prakṛtyaucitya* (propriety in relation to the nature of characters) which is divided into propriety relating to high, middle and low characters as well as propriety relating to *divya* (divine), mānuṣa (human) and *divya-mānuṣa* characters strongly reminds us of the threefold *kathā* (story) : *divya, divya-mānuṣī and mānuṣī* spoken of by the author of *Līlāvaī.*[78]

Further, Ānandavardhana's specific reference to Sātavāhana's superhuman exploit of going to the netherworld of Nāgas which has been described in *Līlāvaī* indicates that he knew this Prakrit work and has utilised it in the context of describing *Prakṛti-aucitya.*

The whole discussion would show how, the Prakrit works *Setubandha, Gaüḍavaho and Līlāvaī* have greatly influenced Ānandavardhana, the greatest writer on Sanskrit Poetics.[79]

12. A Few Illustrative Verses :

(i) From *Gathāsaptaśatī*

It is extremely difficult, almost impossible to select only a few of the exquisitely beautiful verses selected and cited by the *ālaṁkārikas.* But as this cannot be avoided I do so with great diffidence.

This anthology is highly popular with the writers on Sanskrit poetics beginning with Ānandavardhana. It is, however, Bhoja, the author of *Sarasvatīkaṇṭhābharaṇa* and *Śṛṅgārprakāśa,* who most amply quotes the *gāthās* from this anthology. We may refer here to only a few of these quotations :

The maiden in love begs the moon to touch her with the same rays which have

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78) --- तिविहा कहा भणिया ।
तं जह दिव्वा तह दिव्वमाणुसी माणुसी तह च्चेय ।

— *Līlāvaī,* v. 35

णायज्जुण-भिक्खु-पुरस्सरेण णइ-तीर-संठिओ राया ।
विजआणंदेण समं विवराहुत्तं परिक्कंतो ।।

— *Līlāvaī,* v. 1021.

79) भावौचित्यं तु प्रकृत्यौचित्यात् । प्रकृतिर्ह्युत्तममध्यमाध्यमभावेन दिव्यमानुषादिभावेन च विभेदिनी ।--- ननु नागलोकगमनादय: सातवाहन-प्रभृतीनां श्रूयन्ते तदलोकसामान्यप्रभावातिशयवर्णने किमनौचित्यं सर्वोर्वीभरणक्षमाणां क्षमाभुजामिति ।

— *Dhvanyāloka* III. 14-15

touched her lover.[80] Another maiden begs of the night to stay for ever, when the morning comes she will have to bear her lover's departure.[81] The lover who is on his travels bids the thunder and lightning do their worst on him, if they but spare his beloved at home.[82]

A tender (-hearted) wife rejoicing at her husband's return does not put on gay dress lest she adds to the grief of her neighbour whose husband has not yet come home.[83] One of the loveliest *gāthās*, steeped in pathos, says :

"When of the two who have long shared joys and sorrows together, one dies, the one that dies is really alive, the other is dead."[84] This beautiful sentiment has a distant paralled in Bhāsa's line :

"Vāsavadattā (lit. Mahāsena's daughter) who is dead is not dead if the King (Udayana) has such a soft feeling for her;"[85] and also in Bhavabhūti's line, 'He is not dead of whom a beloved thinks, in other words, surely he is not dead who lives in the memory of a loved person.[86]

But absence may be a joy where the heart is false; "the faithless one bemoans her unprotected state, and begs her (neighbour-) friend to come to her house, merely to ensure her safety."[87] Another *gāthā* tells us of a naughty wife who pretends to be bitten by a scorpian in order to go to the house of the physician - her paramour.[88]

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80) I.16

81) I.46

82) VI.66

83) I. 39

84) सम-सोक्खं-दुक्ख-परिवड्ढिआणँ कालेण रूढ-पेम्माणं ।
मिहुणाणँ मरइ जं तं खु जिअइ इअरं मुअं होइ ॥
[समसौख्य-दुःख-परिवर्धितयोः कालेन रूढप्रेम्णो : ।
मिथुनयोर्म्रियते यत् तत् खलु जीवति इतरन्मृतं भवति ॥]

— *GS* II. 42

85) उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमानार्यपुत्रेण ।

— *Svapnavāsavadattam* VI.9-10.

86) ण हु सो उवरदो जस्स वल्लहो सुमरेदि ।
[न खलु स उपरतो यस्य वल्लभः स्मरति ।]

— *Mālatīmādhava* V. 24-25

87) *GS* IV. 35

88) III. 37

Another *gāthā* brilliantly describes the removal of anger of the offended woman; 'The wife who is overpowered with sulky wrath at the offence of faithlessness of her husband (suddenly) laughs as their little boy crawls on his father's back, when he falls prostrate at her feet in penitence for his offence.[89]

Another *gāthā* presents a graphic picture of a traveller and a maid (who provides water to travellers) who fall in love at first sight : "Looking upwards and with his slender fingers (not tightly closed) the traveller drinks water for long and the girl makes thinner and thinner the already thin stream of water that she pours in the hollow of his hand.[90]

In another *gāthā* the poet beautifully brings out Pārvatī's 'untutored cleverness' in not allowing Śiva to gaze at her unclothed beauty :

"In the course of enjoying love's delights Pārvatī has her garment stripped off; immediately she closes the pair of Śiva's eyes with her tender arms, and closes the third eye of Śiva by planting a kiss on it."

This *gāthā* strongly reminds us of Kālidāsa's famous verse from *Kumārasambhava.*[91] The poet of this *gāthā*, it would seem, has improved upon Kālidāsa's lovely description of the situation.

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89) I.12 Note : The translation of many of these *gāthās* is adopted, with slight changes, from *A History of Sanskrit Literature* by A.B. Keith. Oxford, 1928, pp. 224-25.

90) उद्धच्छो पिअइ जलं जह जह विरलंगुली चिरं पहिओ ।
पावालिआ वि तह तह धारं तणुइं पि तणुएइ ॥
[ऊर्ध्वाक्षः पिबति जलं यथा यथा विरलाङ्गुलिश्चिरं पथिक : ।
प्रपापालिकापि तथा तथा धारां तनुकामपि तनूकरोति ॥]

GS II. 61

91) रइकेलि-हिअ-णिअंसण-कर-किसलअ-रुद्ध-णअण-जुअलस्स ।
रुद्दस्स तइअ-णअणं पव्वइ-परिचुंबिअं जअइ ॥
[रतिकेलिहृतनिवसनकरकिसलयरुद्धनयनयुगलस्य ।
रुद्रस्य तृतीय-नयनं पार्वती-परिचुम्बितं जयति ॥]
Cf. शूलिनः करतलद्वयेन सा संनिरुध्य नयने हृतांशुका ।
तस्य पश्यति ललाट-लोचने मोघयत्नविधुरो रहस्यभूत् ॥]

— *Kumārasambhava* VIII. 7

In another *gāthā* the poet graphically describes how a cow in the cow-shed rubs her eye on the horn of a wicked bull. This description finds a parallel in Kālidāsa's picture in Śākuntala wherein he desires to represent a doe rubbing her left eye on the horn of a black antelope.[92]

(ii) From *Harivijaya* :

Ānandavardhana cites the following verse from *Harivijaya* to illustrate a variety of suggestion. Apparently it describes the advent of spring which causes restlessness in the minds of young people : *"Madhu-Lakṣmī* had bedecked her ears with mango-sprouts; and her mouth carried the sweet fragrance of wine taken in celebration of the (Spring-) festival. *Kusuma-śara* (the god of love) caught hold of her face, although not offered (i.e. by force) (in order to kiss it). "Here we have a beautiful *samāsokti.* Bhoja cites the following verses from among many from *Harivijaya* :

The topic of *māninī* (The offended woman) is a popular subject in Sanskrit as well as Prakrit poetry. The offence consists in the faithlessness of her lover. Here are a few verses dealing with *māninī* :

"With a view to giving his beloved (Satyabhāmā) the highest enjoyment of love's delights, not even conceived of or dreamt of by her, Hari with a smile on his face and with both of his hands holding his *mukuṭa* in its place fell at her feet."

"Hari in order to appease the anger of his beloved (Satyabhāmā) fell prostrate at her feet; and what a wonder ! Drops of tears of joy, which welled up in her eyes, and which she did her best to suppress fell on his back."

(iii) From *Setubandha* :

Here are a few more examples of *māninī* (the offended woman) from *Setubandha:*

"The anger of the proud women, heightened by love, died away slowly in their hearts, gratified for a moment by the entreaties of the lovers, but saddened and perturbed again by the remembrance of the offence given."

"The young women, who greeted their lovers even without being appeased by them, were abashed when covertly admonished by their maiden friends with severe looks. As they stood scared their lovers knew that they only pretended to be angry."

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92) *Gāthāsaptaśatī* V. 60
and, --- शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् । — *Śākuntala* VI. 17

[They pretended anger to please their *sakhīs* (girl friends) who had advised them to practise *māna,* and silently reproved them for being cordial to the lovers without waiting to be appeased by them for past offences]

"They spoke in one way before their maiden friends, and in another way while instructing the messenger girls, and something quite different, excitedly, at the sight of the beloved."[93]

(iv) From *Gaüḍavaho :*

Here is a verse from Vākpati describing *mānini :* The lady was angry; but when her man held her lower lip between his own lips, the flush of anger began wearing away, like red wine in a crytstal cup which goes on subsiding when sipped, after being seized between the two lips by the drinker (v. no. 690).

13. **Principal theme and governing sentiment :**

Prakrit verses quoted in works on *Alaṁkāraśāstra* are mostly erotic, love in its various phases and stages being the dominant sentiment. No doubt there are some verses cited which contain maxims, popular sayings, *subhāṣitas* and some others which deal with nature, seasons, etc; and some others expressing heroism. But as a rule Prakrit poems and anthologies from which these verses are drawn deal mainly with love : Young women, the blossoming of love, the messages from young women to their absent lovers, the efforts of a *dūtī* (go-between) to bring about the union of lovers, their actual meeting, — their kisses, embraces, nailmarks, tooth-bites, and actual intercourse are described — the *māninī* (woman offended), love in separation, the *asatī* (an unmarried woman who is not chaste, or an adulteress; a wanton woman) a *puṣpiṇī,* etc., are portrayed with charm in these works. The Prakrit poets are proud of the fact that their poetry mainly deals with love, and that they are mainly interested in evoking the beautiful sentiment of *śṛṅgāra.*

Impersonality is a striking feature of this love poetry in Prakrit. In his Introduction to An *Anthology of Sanskrit Court Poetry* Daniel H.H. Ingalls makes the following observation : "In the five hundred or so verses that deal with love in Vidyākara's

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93) अन्यदिति 'किं तेन शठेन' इत्यादि सखीजनपुरतः । दूतीजनं संदिशन् चान्यथेति 'यथाशक्ति दयितमानय इति विमुक्तधैर्यं युवतिजनो जल्पति । अन्यदेव दयितदर्शने। सबहुमानमिति भावः ।

— Kulanātha on *Setu* X. 75

anthology one will not find the name of a single lover. In Vidyākara's section on villains one finds no villain's name; in the section on good men no individual good man is so identified that we could know him from other good men.[94] We know nothing of the personal lives of Sanskrit poets. The persons here have melted into the types of poet. One may remark that impersonality appears in its extreme form in India only in Sanskrit." This observation of H.H. Ingalls with reference to Sanskrit love poetry in *Subhāṣitaratnakośa* is equally true of Prakrit love poetry as represented in *Gāthāsaptaśatī, Vajjālaggaṁ* and other Prakrit anthologies.

This preference for the theme of love and the erotic sentiment should be easy to understand on psychological grounds : Love is the most dominant of all feelings, and is easily within the experience of all.[95] Ānandavardhana was fully conversant with human psychology so well expressed by Bhāmaha :

"They (say princes undergoing instruction or pupils in general) study *śāstras* if they are mixed with sweet *pleasurable rasa.* Children who first lick honey easily take a bitter dose of medicine."[96] Keeping in mind this aspect of human psychology Ānandavardhana most probably chose to cite erotic Prakrit *gāthās* to illustrate the theory of *dhvani* and its varieties. His lead is enthusiastically followed by later *ālaṁkārikas,* particularly by Bhoja who cited in his two *alaṁkāra* works about two thousand Prakrit verses.

14. Prakrit Poetry highly erotic but not obscene :

In some quarters it is alleged that the *ālaṁkārikas* cite Prakrit verses which are

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94) Vidyākara's *Subhāṣitaratnakośa* translated by Daniel H. H. Ingalls, Harward University Press, 1965.

95) तत्र कामस्य सकलजातिसुलभतयात्यन्तपरिचितत्वेन सर्वान् प्रति हृद्यता ।

— *Abhinavabhāratī* Vol. I, p. 267

And, भावान्तरेभ्य: सर्वेभ्यो रतिभाव: प्रकृष्यते ।

— *Śṛṅgāra-Prakāśa* XIII, p. 565

And also, शृङ्गाररसे हि संसारिणां नियमेनानुभवविषयत्वात् सर्वरसेभ्य: कमनीयतया प्रधानभूत: ।

— *Dhvanyāloka* III. 29-30

96) स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुञ्जते ।
प्रथमालीढमधव: पिबन्ति कटुभेषजम् ॥

— Bhāmaha : *Kāvyālaṁkāra* V. 3

full of obscenity and vulgarity and which glorify illicit or clandestine love, as illustrations because the obscenity remains hidden under the garb of the Prakrit language. This allegation, on the face of it, is false. For the very purpose of citing illustrations is defeated if the verses are unintelligible. The fact is that in the classical period there was no compartmentalisation or bifurcation of studies into Sanskrit and Prakrit. The long-standing practice of writing dramas in Sanskrit and Prakrit will easily bear out this statement. Again, eminent Sanskrit writers like Bāṇa, Daṇḍī, Kuntaka, Ānandavardhana, Bhoja have paid handsome tributes to Hāla Sātavāhana, Sarvasena, Pravarasena for their exquisite Prakrit works. This fact corroborates the statement that there was integration of Sanskrit and Prakrit studies. Naturally, the *ālaṁkārikas* appreciated first-rate Prakrit works and freely drew upon them — as they did in the case of Sanskrit works — for illustrations in their *alaṁkāra* works. It is therefore an insult to the intelligence of these *ālaṁkārikas* to allege that they quoted Prakrit verses with an ulterior motive.

Now let us examine the charge of obscenity against the Prakrit verses. The *ālaṁkārikas* have defined in their works what constitutes the poetic blemish of obscenity. Use of words which give rise to feelings of shame, of disgust or convey the sense of inauspiciousness is condemned as obscene and vulgar. They have, with their sharp intellect, recorded and denounced as obscene even particular combination of letters giving rise to words meaning the names of the private parts of the human body. So there is no question of defending obscenity in literature — whether Sanskrit or Prakrit.

These Prakrit verses fall into two groups : Those which are highly erotic and those which portray illicit, calandestine or adulterous love.

We must clearly dinstinguish between the erotic and the obscene. The writings of great poets, both Sanskrit and Prakrit, are highly erotic and artistic or poetic. To brand them as obscene, as impatient critics of Prakrit verses do, would mean putting these great works out of the reach of the sensitive *sahṛdayas.* We must not be carried away by highly erotic descriptions and mistake the highly erotic for the obscene. The Prakrit poets, as a rule, remain strictly within the bounds of propriety and refinement and avoid vulgarity and obscenity. According to the European scholars of the Victorian age or nineteenth century Western morals, the descriptions of *rati-kalaha* (love's battle), the lover's wounding his mistress with nails *(nakha-kṣata),*

and biting her (lower) lip *(dantakṣata),* inverted intercourse where the woman takes the man's position above while the man lies below *(viparītarata)* depart very far from standards of propriety and taste and therefore are offensive. But Indian *rasikas* or *sahṛdayas* have all along been enjoying these descriptions; they register their dissent or disapproval only when they overstep the bounds of *aucitya* (propriety or decorum) according to their standards. Thus Ānandavardhana, Kṣemendra, and Paṇḍitarāja Jagannātha would like to censure Kālidāsa and Jayadeva for frankly describing the amorous sports of Śiva and Pārvatī — the parents of the whole world — and the amours of Rādhā and Kṛṣṇa in *Kumārasambhava* and *Gītagovinda* respectively. As far as *Gāthāsaptaśatī* is concerned the renowned poet Bāṇabhaṭṭa unequivocally states that it is not vulgar *(agrāmyam).* The verses dealing with *cauryarata* are fine specimens of *dhvani-kāvya.* There is a class of literary critics who hold the view that art is for the sake of art. According to them we must never mix up aesthetics with ethics. In the realm of literature and its appreciation we must be solely guided by aesthetics and we must refuse to be influenced by extraneous considerations of morality and its effect or impact on society. As literary critics our sole duty is to appreciate the beauty of the literary creation and experience aesthetic rapture. To censor passages from works on grounds of morality or their evil influence on Society is the job of law-courts. Viewed in this light the amours of Rādhā and Kṛṣṇa and the amorous sports of Śiva and Pārvatī and the descriptions of *Cauryarata* in *Gāthāsaptaśatī* would not appear improper or obscene. According to these critics, the theme of art may be anything which has a basis in life; if it is beautifully presented by the poet it is enough for us; we appreciate it whole-heartedly. Danañjaya rightly observes in his *Daśarūpa :*

"There is nothing in this world, a poetic mind cannot appreciate — may it be beautiful or disgusting, great or mean, terrifying or pleasing, incomprehensible or obvious, real or fictitious."[97] In other words, life in all its aspects has a place in literature. It is for the poet to present it in a beautiful form.

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97) रम्यं जुगुप्सितमुदारमथापि नीच -
मुग्रं प्रसादि गहनं विकृतं (?विवृतं)च वस्तु ।
यद्वाप्यवस्तु कविभावकभाव्यमानं
तन्नास्ति यन्न रसभावमुपैति लोके ॥ — *Daśarūpaka* IV. 85

15. Conclusion :

In conclusion, it may be said categorically that poetic works in Māhārāṣṭrī Prakrit exhibit excellences and literary beauty of a high order. They easily bear comparison with their counter-parts in Sanskrit literature. Notwithstanding the differences in language the Sanskrit *ālaṁkārikas* (writers on Sanskrit Poetics) made no difference between Sanskrit and Prakrit literatures. They appreciated both and freely quoted from both. Some of them like Ānandavardhana and Rājaśekhara wrote in both. The norms laid down in the Sanskrit works on Poetics are equally applicable to both. That is why even a scholar of Hemacandra's eminence who has to his credit works on Sanskrit and Prakrit grammar and prosody did not feel the necessity of preparing an independent work exclusively dealing with Prakrit poetics. In fact, till recently — before the impact of Western literature and literary criticism was felt — the poetry in Indian languages like Marathi, Gujarati, Hindi, etc. was being judged by the norms laid down by Sanskrit literary thinkers. So leaving aside the controversey as to whether Sanskrit is the source of Prakrit or *vice versa,* and realizing that the two languages are closely allied and that the literatures in both of these languages, in spite of their own distinguishing features, bear close affinity we should always strive for integrating the Sanskrit and Prakrit studies.[98]

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98) I am grateful to the Editors of *Sambodhi* for their courtesy in allowing me to incorporate in this Introduction my paper, with some changes, "Prakrit Poetry And Sanskrit Poetics" appearing in Vol. 10 April 1981-January 1982, (pp.145-168)

Chapter I : RUDRAṬA'S KĀVYĀLAṀKĀRA (WITH THE TIPPAṆA OF NAMISĀDHU)

1. (After) paying homage to the Morning/Evening Twilight bow down to Lord Śiva who received (the divine river) Gaṅgā (descending from the heavens) [in the matted hair] on his head.

or

Bow down to Lord Śiva who has received Gaṅgā [in the matted hair] on his head and paid homage to Sandhyā [Twilight].

2. According to Hari, Vṛtti (Diction) is classified into eight kinds : *1. madhurā* (sweet) *2. paruṣā* (harsh] *3. komalā* (soft) *4. ojasvinī* (vigorous) *5. niṣṭhurā* (rough) *6. lalitā* (graceful) *7. gabhīrā* (deep or stately) and *8. sāmānyā [(=miśrā)* mixed]

(Verses 3-13 are treated in the Notes.)

14. Look, the young ladies shut their eyes and somehow kiss at the old man's lip, not without unwillingness as one drinks a bitter medicine.

15. There is no end to the flirtatious ways of the beloved and similarly no end of variations in the expression of good poets: there can be no repetition in either.

Chapter II : DHVANYĀLOKA (WITH LOCANA)

1. O pious man, move about confidently. That dog has been today killed by the wild *[dṛpta]*lion that dwells in the dense bushes on the bank of the river Godāvarī.

2. This is where my mother-in-law sleeps, and here me. Note it well while it is day, otherwise, being night-blind, O,traveller, you might fall into our beds at night.

3. Let all sighs and tears be to my lot alone. You should not share such a fate for her sake. Please go to her. I know you are here out of sheer considerateness for me.

4. I beg of you first be kind and return. By the bright light of your face you dispel all darkness and create problems for other women who go out to their rendezvous.

5. Who wil not lose his goat at seeing the lower lip of his beloved (wife) bitten? O, you, did not pay heed to my warning and insisted on smelling the lotus which had a bee inside; now suffer for it.

6. The dull sorts have no understanding of real merit. They go only by the general report. The moon-stone surely radiates lustre not at the sight of my beloved's face, but of the moon.

7. "I remember the heaven when it was without the Pārijāta tree; Viṣṇu's bosom when it was without the Kaustubha gem and Lakṣmī (the goddess of wealth); and the great mass of Śiva's matted hair when it was without the young moon, all before the churning of the ocean. "[1]

* 8. For translation vide *DHV* S.No.2 *supra.*

* 9. For translation vide *DHV* S.No. 5 *supra.*

10. You may kiss your girl a hundred times, and hug her a thousand times. You may make love to her again and again . The fact is there is no monotony in what the lovers do.

11. Wanton women, whether angry or pleased, whether in tears or in smiles, (in fact,) in whatever state they are they captivate your heart/men's hearts.

12. The blow which her husband gave with the tender (Mādhavī Priyaṃgu or some-such) creeper on the bosom of his newly-wed wife, although it was mild, was

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1. As translated by K. K. Handiqui

unbearable to the hearts of his other wives.

(Verse 13 is treated in the Notes.)

14. Merits become merits when they are appreciated by responsive/sensitive critics, Lotuses become lotuses only when they are favoured by the Sun's rays.

15. The sky overcast with intoxicated/dizzy clouds, the forests with their Arjuna trees drooping with rain-drops, and the dark-blue nights, with the moon, bereft of the pride of its lustre — they do attract us/make restless.

(Verse 16 is treated in the Notes.)

17. These long and strong arms that have spread their fame for the valour with which they have shattered the hopes and dreams of the enemies and for the generosity in making gifts are almost like (lit. verily) the magnificent elephants that have crushed the lotuses in Mānasa lake and spread the fragrance and match your generosity by their ceaseless oozing from their temples.

18. Caitra at the front of spring keeps all ready the arrows of love tipped with mango-blossom and sprays of fresh leaves but it does not yet shoot them out at young women — their usual target.

19. Your upstanding breasts, respectfully aided by youth extend a standing ovation, as it were, to the God of Love.

20. Wearing pea-cock's plumes/tail feathers as ear-ornaments, the (young) wife of the hunter struts around proudly among her rivals/co-wives who are adorned (only) with pearls (supposed to be found in the projections of an elephant's fore-head.)

21. Beauty is the gift of the moon to the night as of the lotusflowers to pond and of bunches of flowers to creepers and of swans to autumn. Similarly sensitive critics discover beauty in poetic works (and enhance them).

22. The eyes of warriors do not feel excited by their beloveds' breasts anointed with saffron as by the temples of the enemy's elephants, painted with vermilion.

23. The demons first set their hearts only on snatching from Viṣṇu his Kaustubha jewel. Then the God of Love diverted them to the crescent of their beloveds' lips (lit. beloveds' *bimba*-like lower lips).

24. When the fruit depends on fate what can be done? Yet we say this much: Although the Aśoka tree does not bear any fruit (according to poetic convention the Aśoka tree does not bear any fruits) its leaves are incomparably beautiful (lit. There are no other leaves comparable with the [red and tender) leaves of the Aśoka tree.) [The red Aśoka's leaves are not the same as other leaves].

25. Although I have suppressed my anger in my heart and although I have not shown any sign of it on my face, yet you are trying to win my favour. It is not possible for me to get angry with you, O clever man, even though you are guilty of love's offence against me.

26. I would rather be a dwarfish tree in the woods bereft of leaves than one in human society who is keen on giving in charity but suffers from poverty/lacks the means.

27. Today at last the moon has achieved similarity with your face that has been spoilt by jealousy though. He therefore cannot contain himself i.e. the full moon's delight is unbounded (or he has flooded all the (ten) directions with his bright moon-light).

28. O, bee, you may die in your search for a flower lovelier than Mālatī in the Ketakī bowers filled with thorns; but however much you may wander, you shall never find anything like the Mālatī flower.

29. The lotus - beds have not been crushed; nor have the swans been frightened away, O, friend (or aunt) ! Some one has thrown into the village - pond the sky with its face up.

30. The limbs of the daughter-in-law, who was busy with her household work all of a sudden become limp and sink as she hears the twitter of birds flying away from the shrubs of cane/water - reeds.

31. Collect the flowers that have already fallen. Do not anymore shake the Śephālikā plant, you farmer's daughter-in-law. For the jingle of your bangles may reach the ears of your father-in-law and something dreadful may happen.

32. For translation vide *DHV* S.No. (5.1) *supra*.

33. Thus people carelessly use the disc of the moon as the standard of comparison while talking about her cheek. But if one were to examine the truth, one will have to admit that the moon comes out the poorer in the comparison.

34. Time brings to some poison and nothing but poison. Whereas for some others it is only nectar. For some others it is a mixture of the both and some others receive neither the one nor the other.

35. Quite at the outset of the season Madana (the God of Love) caught hold of the face of the Goddess of Spring whose ears were decked with mango - blossom which particularly pleases him; it marks the beginning of the festival and its heady fragrances.

36. O, merchant, how can we have the tusks of elephants and skins of tigers as long as the daughter-in-law, with her face covered with dishevelled hair is around the house?

37. For translation vide S. No. (20.9) *supra.*

38. At one time you carried the whole of the globe of the earth with ease; but how is it that today even the ornament of lotus-fibre on your person has become so heavy ?

39. I may be unfortunate, unruly and even indiscreet, but trust me, even in a dream I will not forget my devotion to you.

40. Go away ! My wretched eyes have been made only to weep. Do not wipe them. They became drunk at your mere sight and didn't see through your heart.

41. Do not obstruct our path. Go away, O, boy ! Oh, you are (so) shameless ! We are not free and have to guard our solitary house !

42. O, boy, go away. Why do you look at me so staringly when I am bathing ? Oh, this Ghāṭa is just not meant for those who are afraid of their wives.

43. Soon the roads will be impassable even for 'the cars of the mind'. The ups and downs will all be submerged under water; movement everywhere will have to be necessarily slow and slower still.

44. On one side the beloved cries and on the other the war - drum roars. The heart of the warrior is torn between love for her and desire for battle.

45. Lakṣmī is his daughter, Hari (=Viṣṇu) his son-in-law, Gaṅgā his wife; and Amṛta (nectar) and the Moon are his sons. Ah ! What a family this Mahodadhi (Mighty Ocean) has !

46. O.K., we are unchaste ! Stop (however) deriding us, O, faithful wife ! you have never defiled your chastity. But like the wife of a certain man (i.e.,you) we have not fallen for that barber.

47. You stupid fellow, people will make fun of you for fencing this *badarī* (the jujubi tree) which has grown on the wrong road, which is ugly, and which is without fruit , flowers and leaves !

48. A certain old woman blessed the farmer with the words, "O, farmer, may the cotton plants grow sky - high (lit. so high as to cross beyond the sky)" and the daughter - in - law of that farmer's neighbour felt gratified.

49. While the rose - apples *(jambū)* are fully ripe in the orchards on the banks of Godāvarī, the daughter-in-law of the ploughman will now have her dress dyed with their juice.

50. "O, brother-in-law, your wife said something (offending) to the lady who has come as a guest for the festival; and, O, fortunate one, she is weeping in the solitary terrace room. Please go and comfort the poor lady."

51. As the clouds rumble and peacocks stretch out their necks and dance (with joy) travellers feel gloomy as at night during these (rainy) days.

52. The speech of classical poets is effective (lit. victorious). For it suggests to the mind of the reader a variety of ideas that appear in altogether new and striking shapes and forms.

53. My son was the one who could make a widow of the elephant's companion with but one arrow. (But) this wretched daughter - in - law has made him carry quiverful of arrows!

54. O, fortunate one, the side of her body that you accidentally touched as you went past (her) on the road is still sweating, its hair bristling with excitement and still trembling.

55. Is it proper that you have not even considered giving a rest for one second to

money which has come to seek refuge with you, the only strong man who can reassure those who are overcome by fear?

56. "Money becomes physically tired from all the moving about from hand to hand of generous people, and sleeps soundly as it were, in the house of misers."

57. For translation vide Chapter I. (15.1) *supra.*

58. How can people realise God Janārdana when while reciting His name they dwell only on 'me and mine'?

59. The breasts of the young maiden gradually swell to stand out in full form and Madana, the God of Love, chooses them as his gateway to her heart.

Chapter III : VAKROKTI-JĪVITA

1. Her beauty is extraordinary (lit. altogether different); the splendour of her complexion (lit. body) is extraordinary (lit. altogether different); the lovely maiden in the prime of her youth *(śyāmā)*is not at all the creation of an ordinary Creator.

2. Ever victorious is the poet's speech throbbing with inspiration ! Although every day great poets have been drawing upon its essence from the beginning of creation (and will continue to do so until the end of this world) yet it seems as if its seal has remained unbroken, its wealth untouched.

3. For translation of this verse vide *DHV* S.No. (33.12) *supra.*

4. A great poet (lit. chief or lord of poets)/ an eminent poet, an expert jeweller and an old (experienced gardener alone know the proper place for words, pearls and gems, and flowers.

(Verse 5 is treated in the Notes.)

6. For translation vide *DHV* S. No. (15.9) *supra.*

7. Lordly elephants with their hearts enchanted by the scent of ichor of the quarter - elephants (mythical elephants which stand in the four or eight quarters of the sky and support the earth) walk about with great difficulty in the forest and poets on the path trodden by classical poets (or great poets like Vyāsa and Vālmīki) which is difficult on account of their striking (or ornate) turns of expression.

8. For translation vide *DHV* S. No. (21-10) *supra.*

9. Cāṇakya's policy with its six strands and cunning devices forms the noose for the enemy and succeeds.

10. Bow down to Gaurī (=Pārvatī) who embraced/ pressed Hara (= Śiva) with her heavy heaving breasts as she rushed to him in her fright as the mountain (Kailāsa) quaked when Rāvaṇa rudely lifted it by his twenty hands.

11. The idea of even a moment's separation from him wrung from the ladies sighs which carried the sweet flavour of honey that has been left in their strained hearts by the flowery arrow (of the God of Love).

12. There is not a single thing that has been overlooked in the list of provisions

Destiny has made for the perpetual journeys of her husband Kāla (Time - God of Death) - the tireless traveller.

(Verse 13 is corrupt and obscure.)

14. Viśākhā (a cowherdess of that name) wept, O, Kṛṣṇa, with such inarticulate speech, interrupted by sobs that none (who witnessed her plight) would ever fall in love with another person even once in a hundred births!

15. For translation vide *DHVS*. No. (14.8) *supra.*

(Verse 16 is incomplete and obscure)

(Verse 17 is corrupt and obscure.)

18. With the help of the lamp of tremulous lightning the clouds see during the nights if any of the ladies separated from their beloveds (still) continues to live (even) after hearing the loud thundering noise.

(Verse 19 is corrupt and obscure.)

20. Victorious, i.e., very fortunate is the third eye of Rudra (i.e.,Śiva) which was sealed /shut with a kiss by Pārvatī, while the pair of his normal eyes were covered by her with her sproutlike (tender) hands, when her garment / clothing was stripped off by him (Rudra = Śiva) in the course of amorous dalliance

21. For translation vide *VJ* S.No. (20.23) *supra.*

22. Śeṣa (a celebrated mythological thousand - headed serpent) carrying on his head the orb of the earth *(ku-valaya)* with great ease as a water-lily *(kuvalaya)* wiped out the pride of the rest of the people.

23. On the bank of the oblong lake *(vāpī,* with the reading *'tāvī'* (Sk Tāpī - the river Tāpī) O, my dear friend, where we go to bathe, there are some thickets (lit. are seen by us). They do not hold us by the hand, nor do they say any thing to detain us, but they do not allow us to return.

24. For translation vide *DHV* S.No. (18.9) *supra.*

25. For translation vide *DHV* S.No. (43.14) *supra.*

(Verse 26 is treated in the Notes.)

27. (a)A young girl who slept for a while saw in her dream that her lover had come to meet her. She became awake but remained in her bed with her eyes closed hoping to see him again and this way she spent the whole day.

27. (b) "She has met her lover in her dream; her whole body has been covered with horripilation / goose - flesh. Let her obtain the pleasure of hugging him. Please do not wake up her.

28. O charming one, wait for a while till I comfort my heart which is nervous at the very idea of separation and then speak. Or rather, you may go. What shall we say?

Chapter IV : DAŚARŪPAKA (WITH AVALOKA)

1. My love is for a person hard to secure; great is my shyness; I am not the mistress of my self. Thus my dear friend, my love is (unequal i.e.,) unfortunate. He is socially high- up. Death seems to be the only way out.

2. Magician (Aindrajālika) addresses the King (the hero) "My lord,
Should the moon be shown on the earth, or
a mountain in the sky or fire in water (of the ocean)
or dusk of early night at noon ? Give the command. (Or why waste many words ?)

3. This is my solemn assertion. Through the power of my master's spells I can show to you whatever you desire at heart to see. "

4. Lo and behold - in the case of a high - born virtuous woman her youthful attractiveness, her loveliness, her amorous actions and graceful gestures take their leave of her when her dear husband departs (on a journey) and they all come back when he comes back home.

5. A smile that is innocent and not coy, a general bearing that is not marked by deliberately worked up charms and graces and speech that is not calculated to please — these we find in chaste women in blessed homes.

6. Chaste women endowed with qualities like modesty, a complete adornment in itself, total abstinence even from thoughts about other men and absence of naughtiness, are to be found (only) in the homes of the blessed.

7. The titillations and teasings women use in a game of love are pleasing so long as they don't let their eye-lids fall shut as a drooping lotus lets its blue petals.

8. Her love for you is properly directed. She simply can't be wrong in making your choice. In case you don't respond she may even die. Let her — I wouldn't speak to you about her but even death would be such a credit (or glory) to her.

9. Why talk of the *madhūka* flowers, O traveller ? Even if you strip me of my panties (lower garment from my hips) to whom shall I complain ? We are deep in the forest, the village is far out, and I am alone.

10. Her face is the same, her eyes have remained unchanged, and her youth is the

same. But all this has been touched into something different by the goddess of love (or; But the goddess of love gives a hint of something different).

11. Look carefully how this young girl that looked freely at everything and spoke in an uninhibited manner has now changed by the touch of love. She has grown shy and withdrawn.

12. As the curves of her breasts and the movements of her body grew in grace and her actions looked purposeful her friends wondered whether she was any longer a child.

13. For translation vide *DHV* S.No. (4.7) *supra*.

14. She carried out all the household work throughout the day in silence out of her anger and fell asleep at my feet in spite of her great resentment at my love's offence. We still remember it (vividly) !

15. So perfectly did she imitate (her husband) the way he saw, the way he spoke, the way he dressed and the way he sat that her rivals looked on intensely and excitedly.

16. When the sun is still shining (i.e.before the sunset) the wife holds in her hands the feet of her husband (lit. the master of the house) and washes them with a smile although he is unwilling (to have them washed).

17. A hot strumpet for a consecrated lawful wife, wine to drink and flesh to eat: alms for (daily) food and a piece of hide for bed ! Such a Kaula religion who would not love ?

(Verse 18 is treated in the Notes.)

(Verse 19 is treated in the Notes.)

20. For translation vide *DHV* S.No.(44.14) *supra*.

21. For translation vide *DHV* S.No.(1.6) *supra*.

22. The two in a lovers' quarrel got angry and pretended to be asleep; both stubborn and haughty listen carefully to each other's laboured breathing – which of the two will hold out ?

23. Not knowing your roguery your wife got angry even when in jest you called

her by a wrong name; O, you rogue, see what your joke did — she really wept!

24. As she undid the hair of her dear husband from the chains on her anklet in which they were caught when he had fallen prostrate at her feet she promised that all her anger had gone from her mind.

25. The wife of the man who is about to set out on journey goes from house to house to know from other women who have already experienced similar agony of separation what secret would help / enable her stand up to the testing moment of her husband's leave - taking.

Chapter V : VYAKTIVIVEKA

1. Ever victorious is the poetic speech throbbing (with inspiration) with its seal yet unbroken, as it were.

2. For translation vide *DHV* S.No. (2.6) *supra.*

3. For translation vide *DHV* S.No. (35.13) *supra.*

4. For translation vide *DHV* S.No. (27.11) *supra.*

5. It was like a mountain with its (best) tree (Pārijāta) uprooted. Abandoned by Lakṣmī, the goddess of wealth and beauty, it was like a lotus - pool with the flowers blasted by frost. It was like a goblet, emptied of wine. Bereft of the young moon it was like the light of the dark half of the month.[1]

6. For translation vide *DHV* S.No. (31.12) *supra.*

7. For translation vide *DHV* S.No.(33.12) *supra.*

8. For translation vide *DHV* S.No.(5.7) *supra.*

9. Aren't you a fool, O king, daily to throw away your wealth in such an extravagant manner just because it pleases you ?

10. For translation vide *DHV* S.No.(15.9) *supra.*

11. For translation vide *DHV* S.No.(21.10) *supra.*

12. For translation vide *DHV* S.No.(26.11) *supra.*

13. For translation vide *DHV* S.No. (23.10) *supra.*

14. For translation vide *DHV* S.No.(14.8) *supra.*

15. For translation vide *DHV* S.No.(15.38) *supra*

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1. As translated by K. K. Handiqui (p.11,v.11); he adds in a footnote : "The Pārijāta tree, the goddess of wealth, wine and the moon were taken out of the ocean during the churning."

16. For translation vide *DHV* S.No.(24.10) *supra*

17. The hair of the dark young slender lady which enjoyed a caressing contact with her hips felt sad as it were at being tied up in a knot above and shed tears.

18. For translation vide *DHV* S.No.(1.6) *supra*

19. For translation vide *DHV* S.No.(14.8) *supra*

20. For translation vide *DHV* S.No.(45.15) *supra*

21. For transltion vide *DHV* S.No.(3.6) *supra*

22. For translation vide *DHV* S.No.(36.13) *supra*

23. On the occasion of *viparīta - rata* ('contrary intercourse' - where the woman takes the man's position, above while the man lies below) when Lakṣmī saw Brahmā seated on the navel - lotus (of her husband Viṣṇu) she was overcome with shame and instantly closed the right eye of Viṣṇu.

(Note : Mammaṭa observes : the term Hari (=Viṣṇu) suggests the fact of his right eye being the sun — the Purāṇas describe the sun and the moon as the right and left eyes of Viṣṇu — hence the closing of that eye suggests sunset, which further suggests the closing of the petals of the lotus and the consequent veiling of Brahmā seated upon it, which lastly suggests the fact that her private parts being rendered invisible to him, her sport of love / love - game would continue unhindered / uninhibited).

24. For translation vide *DHV* S.No.(34.12) *supra*

25. For translation vide *DHV* S.No.(22.10) *supra*

26. For translation vide *DHV* S.No.(18.9) *supra*

27. For translation vide *DHV* S.No.(20.9) *supra*

28. For translation vide *DHV* S.No.(25.11) *supra*

29. For translation vide *DHV* S.No. (* 6.7) *supra*

Chapter VI : ŚṚṄGĀRAPRAKĀŚA (VOL.I)

1. The things that we see around do not please the mind as much as when they are presented in a proper manner in proper words by reputed poets.

2. The whole lot of smouldering smoke making the place dark and your (younger) brother-in-law standing over there to kiss your mouth, do you think, you will at all finish the work of blowing the fire to flame?

3. The very idea of visiting the daughter of the village - chief in a secluded mountain village, with its enclosure broken by a wild buffalo thrills me.[1]

(Verse 4 is obscure)

5. Bow down to Viṣṇu, who is high without being heightened, massive, without growing in height, pervasive without being extensive, deep without being low / small, infinitesimal without being light, and who is manifest without being precisely known / yet beyond comprehension, inscrutable.

6. Bow down to Śiva who has fallen prostrate in front of Gaurī (i-e-, Pārvatī) to appease her jealous anger in all his eleven forms - ten reflected in the nails of her ten toes clear as mirrors and himself the eleventh.

7. A feast upon the flesh of fallen men, a thousand pots of fat and a never - ending drink of blood : May the war go on for hundreds of years.

(Verse 8 : Please note that this passage in Apabhraṁśa and all other such passages hereafter are left *untranslated* - V.M.K)

14. (Rāma with the army of the Vānaras crossed the ocean.) After crossing the ocean the Vānaras beheld the Suvela mountain that seemed to occupy the whole of the southern region and extend over the remaining regions raising its great peaks to overshadow the whole world.

(The following verse concludes the long description of the Suvela mountain.)

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1. Note : The translation follows the emended text : "गहवइ - धूआ - दंसण - मणोरहो"

The fervour of the heavenly damsels did not weaken as they frequented the regions of the huge sapphire rocks resonant with the noise of the water - falls cascading down the lofty slopes.

18. (This passage is cited from Bhavabhūti's play called *Mālatī - Mādhava* and forms part of a long description of a vicious tiger, who is about to attack Madayantikā, the sweetheart of Makaranda, an intimate friend of Mādhva.)

This vicious tiger is playing the part of the angry god of death : He has put to flight the whole lot of people by his loud and deep growl that comes from his throat - a deep cavern indeed filled with the flesh of men and beasts mangled by first felling the victim by a powerful slap of his paw that is fierce like a thunderbolt - the path on which he walks is all full of blood of the animals he has overpowered and mauled.

19. For translation vide *DHV* S.No.(52.16) *supra*

20. The young bride with plump breasts, amiable in disposition, dark in complexion and slender in shape, slow in gait, who sees with her bud-like eyes, prevails over her husband (and keeps out other women).

21. For translation vide *DHV* S.No.(11.8) *supra*

22. O brother-in-law, don't you see the series of crescent moons (i.e.crescent moon-like nail-marks) on the breasts of your wife ? Why are you in vain looking at the sky (in which there is a single crescent moon)?

23. How can I meet my lover, dear friend ? Not even in the night it seems possible. Then the moon will be looking on - that out-caste with the *kikkhiri* (the symbolic stick carried by the out-caste in his hand for avoiding his touch / contact) of his multitude of rays ?

24. Why are you panting, heaving your breasts which are the goblets of your rivals' jealousy and anger, the globes of loveliness, temples of the elephants in the form of Madana,and the temptations that hunt the minds of men ?

25. Rāma somehow passed the rainy season that was (as it were) a night-fall to the sun of his endeavour, a strong chain restraining the mighty elephant of his anger; and a cage imprisoning the lion of his victory (in the coming war against

Rāvaṇa).[2]

26. The real lotus is only in the shape of your hand; the real moon can be seen only in your face. The lotus (in the pond) is nothing more than a lotus as the moon (in the sky) is nothing more than the moon.

27. For translation vide *DHV* S.No.(14.8) *supra*

29. Who would not be assured of life or if dead brought back to life when prostrate at (or touched by) Kṛṣṇa's feet ? But this bull Ariṣṭa died at his hands - after all a bull!

30. The lord of gods, Indra, is indeed made of wood since he does not sprout out young shoots when the farmer's daughter touched him with her hands, tender like lotus - potals.

31. For translation vide *DHV* S.No.(31.12) *supra*

32. The young bride's beauty, as it were, sprouts out of her slender hands, sparkles out of her eyes and swells out of her round breasts.

33. Why should the Night not pine away when she sees in the evening hei lover, the Moon embracing East after kissing the face of (the beginning) of the Night-fall and then going in the company *Jyotsnā* (Moon - light) to meet West, his other sweetheart ?

34. For translation vide *ŚP* S.No.(25.47), and *ŚP* (24.47) respectively for the first and second line.

35. For translation vide *DHV* S.No.(14.8) *supra*

36. For translation vide *DHV* S.No.(11.8) *supra*

37. Because of malicious or mischievous people who like to insert a pestle into a needle's eye I have not been able to see him, even to look at him, though we live in the same village.

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2. Note : 'The rainy season is described in the above terms because it completely halted Rāma's war - like preparations for Rāvaṇa's defeat and the recovery of his beloved wife Sītā.'

38. For translation vide *DHV* S.No.(10.7) *supra*

39. O, maiden messenger, you alone are clever in your profession. You alone know how (and when) to speak harsh or gentle words. You therefore proceed in such a way that your words will only scratch skin but not tear it open (in other words, "scold him for his infidelity/disloyalty to me but see that he is not estranged from me.")

40. For translation vide *DHV* S.No.(15.9) *supra*

41. For translation vide *VJ* S.No.(1.19) *supra*

42. O, my dear friend, since (the young beautiful women) are continuously gazing at you unmindful of the strain to their eyes, don't you seem to be a man of Madana's kidney/ twin brother ?

43. O, friend, you feel composed by a little sandal - paste.

(Verse 44 is treated in the Notes.)

45. What is real appears in literature unreal even as what is unreal appears real; and (sometimes) a thing is presented as it exactly is. Such are the peculiar ways of poets.

46. For translation vide *DHV* S.No.(1.6) *supra*

47. For translation vide *DHV* S. No.(2.6) *supra*.

48. The accursed night is thick with darkness. My husband has set out on a journey just today. There is no one in the house. O neighbour, remain awake in the night so that we are not surprised.

49. O, bull, (O, paramour) be satisfied with whatever grazing (enjoying) you have done so far, unnoticed (by any one). Now the farmer seems to be 'husbanding his field' more carefully.

50. For translation vide *DR* S.No.(9.28) *supra*

51. O, traveller, you who are anxious to see your wife, go by another route. For here in this accursed village lives a householder's daughter who is, in fact, a snare from which it is very difficult to escape.

52. For translation vide *DHV* S. No.(31.12) *supra*

53. O, slender-waisted girl, plant your steps carefully on the ground. Because of your plump breasts you might crack yourself; the Creator has created you with great care.

54. For translation vide *DHV* S. No. (4.7) *supra.*

55. For translation vide *DHV* S. No. (3.6) *supra*

56. On the bank of the river Godā the monkey tastes the pungent leaves of mustard plants, and jumps and growls and beats its belly.

57. For translation vide *DHV* S.No. (42.14) *supra*

58. For translation vide *DHV* S. No. (5.7) *supra*

59. For translation vide *ŚP* S.No. (5.44) *supra*

60. Dhanyā was true to the name indeed. For when, Kṛṣṇa lifted the Govardhana mountain and was busy balancing it on his hand he did not stop gazing at her with a straight eye for a long time.

68. The Goddess (lit. Glory or Splendour) of the Autumn descends on the earth with one foot placed on the moon and the other on swans flying in the sky and her hands on the lotus-beds.

69. The swirling waters of the Godā and the mid-night of the rainy-season alone have witnessed your good fortune and my rash behaviour.

70. When, I start writing a letter to my lover the reed pen in my trembling and sweaty hand does not remain steady enough to draw a single line not to speak of the opening words of greeting. Please tell me dear friend, how I write to my beloved.

74. What is the use of clothing, or fire, or room (a sheltered residence) to a man whose body is being covered by the warmth of his wife's breasts ?

76. Long live the God of Love who uses the glances themselves of the lotus-eyed young women as his bow-string, arrows as well as his bow !

77. A necklace is an ornament for the breasts, earrings for the ears, a girdle for hips. But for the eyes nothing better than a pencil of collyrium even in prosperity.

78. My dear young man, let me tell you the truth. Everyone loves his own life but I shall not be able to live without you, and therefore, even though you are angry with me, I am still trying to appease you.

79. Don't look at him through the corners of your eyes, look at him straight as you normally do. You will see him better and that will show you as a simple innocent girl.

81. In whatever direction I look, I see you there in front of me as if drawn in a picture; and the entire circle of directions, as it were, holds in front of me a series of your pictures.

82. Wherever on his body Rāma placed the token of his beloved he shivered with thrill as if he was being touched by Sītā (herself).

84. If we are not, as your wife is, a model of virtue, may I dear one, tell you why? There is no other young man (as tempting or as irresistible as you.)

85. When Rāma looked at the sea he noticed Lakṣmī to be still there though she was believed to have departed from it long ago — still a part of the sea as *Jyotsnā* (Moon-light) is of the Moon or *Kīrti* (fame) of a worthy man or *Prabhā* (light) of the Sun or a river of a mountain.

86. O friend, your cheeks are ponds of loveliness (as it were), your arms are graceful and slender, and your eyes are like full-blown blue lotuses and indicate yearning for your lover.

87. Distracted by his anger the old man drives away the crow; tormented by hunger eats boiled rice; wards off the dog; and hugs his grandson (This is the intended meaning; but the sentence being vitiated by the defect callead *'Saṁkīrṇa'* means: The old man distressed by hunger eats the crow; in a fit of anger throws the boiled rice; hugs the dog and drives away his grand-son.)

88. Seized by the hair my husband is being beaten in broad day-light like a dog in the very presence of the royal officers; alas, alas, for whose help shall I scream?

89. [Bow down] to Śiva, the lord of *pramathas,* half of whose body is Pārvatī's (lit. has been occupied or pervaded by Pārvatī), who has fastened the young crescent moon in the matted hair on his head, placed Gaṅgā on his head and who has done homage to Sandhyā (Twilight).

90. A *vāpī* (a lake, an oblong well) on which a pair of *cakravāka* birds is closely sitting together, in which lotuses are fully blown and the surface of which fully conceals/covers the lotus - stalks is a thing of delight like a young bride whose breasts sport bright yellow pigment.[3]

91. A young bride wearing lovely new bracelets looks beautiful like a Jasmine creeper with clusters of flowers on which bees are alighting.[4]

92. The village chief got his head shaved, took a bath, ate and then inquired of the astrologer about the *nakṣatra* (lunar mansion, constellation), *tithi* (lunar day) and *vāra* (day).[5]

93. A young bride on her way to the in - laws, soon after wedding weeps in her palanquin but is comforted by her brother-in-law who is accompanying her.[6]

94. "Eat poison, drink urine, may you be afflicted by plague, may thunderbolt fall on you". So curses a mother her baby who has bitten her breast and pushes it off to the ground.

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3. Note : This *gāthā* is vitiated by the poetic defect called *nyūnopama* as *'the eyes'* and *'arms',* the *upamāna viśeṣaṇas,* are not mentioned.

4. Note: This *gāthā* is vitiated by the poetic defect called *'adhikopama'* as the attribute bees alighting on (the clusters of flowers) qualifying the *upamāna* *(Kundalatā)* is superfluous.

5. Note: This *gāthā* is vitiated by the poetic defect called *'Apakrama'.*

6. Note: This *gāthā* is vitiated by the poetic defect called *'Khinna'.* The description that a newly wedded girl weeps when leaving home is quite natural, but the brother-in-law who is stranger at the moment comforts her is absolutely unnatural and not convincing at all.

95. Bow down to Hara (i.e. Śiva) who has reduced to ashes the handsome Madana, the god of love with the fire of anger -- Hara who is like the Himālaya with Gaṅgā streaming down the broad ridge.

96. Boars dig out *musta* grass, vultures eat the flesh of the dead, owls strike crows and crows also strike owls.

97. Whose mind does the lotus not delight? — the lotus springing from the back of a female tortoise and around which a circle has been formed by swarming bees greedy for its fragrant honey?

98. A poor peasant wipes with a silk-garment the perspiration on the face of his wife who has carried a very heavy pot of rice.[7]

99. A certain amount of aggressiveness makes public women fascinating. We rather prefer the fragrant smell (smoke) of burning sandal to its blazing fire.

100. If Hari, Vṛddha and Śāli (king Śālivāhaana, also known as Hāla) (or with the reading 'Harianda', Haricandra', and king Śālivāhana alias Hāla) and their like are the poets. People like us are only mis-called poets. The term *'hari'* is applied to small and big animals like monkeys and frogs and snakes and lions also.

102. Since the border of your garment slipped off and got wet when you descended the *ghāṭa* of the Godā river to bathe, I think you did not really bathe there, the water being still very clear.

104. O traveller, in this house of a village - chief there is hardly any possibility of your getting the pleasure of a comfortable bed (also, of enjoying the pleasure of comfortable love-game). If, however, the rising clouds (in the sky) persuade you to stop here — to stay overnight (also, if however, my swelling breasts tempt you to stay overnight) you are very much welcome.

105. May the supremely blessed Umā that assures success in all undertakings grant us happiness transcending the good and bad, the high and the low !

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7. Note : The *gāthā* is cited to illustrate the poetic blemish called impropriety *(anaucitya).* To describe a poor peasant wearing silken garment is improper.

107. At day-break one can see a layer of lotus pollens spread on the steps leading to the lake.

109. Don't chatter like a parrot in the language of parrots. I am not a wretched parrot to understand that — a female parrot knows that language, not me, you rascal!

110. (The damsel) with breasts of this much / such size a size and petal - like eyes of this much / such a width, has been reduced to this much / such a condition in days of this much number / in such a number of days !

111. May the Goddess of Learning bless us ! May the poets, Vyāsa and others feel great joy ! May the excellent speech of other poets too, so dear to the leanrned, thrive ! May the style Vaidarbhi as also Māgadhi and the Pāñcālī too flash upon us ! May the connoisseurs of poetry enjoy these styles as *cakora* birds enjoy moonlight.

112. The lion was out on a prowl and the cave was empty. The hunter saw his opportunity and collect the pearls before going away.

118. O proud lady, why are you sitting with your face resting on the palm ?- Your face dusky with sandal paste, with eyes full of anguish, qverse to smile, withered with (hot) sighs, most melancholy in expresion, and the paint on your cheeks transfrssed to the palm.

119. O you, who are most melancholy, may I ask you a question ? (Tell me) why is the man, without whom you can't live, is deserted ?

(Verse 120 is treated in the Notes.)

121. When her husband's brother / brother - in - law suggested to her that she should attend to her husband's duties in the palace (lit. take the sword in her hand aud go to the king's palace) instead of him, why did she smile and cast a glance at her bed ?

123. Dear girl, the flour ground for the festival sticking to your breasts, eyes red with drinking, the lotuses as your decorations and mango - blossoms as your ear - tops, you have indeed brought grace to this village !

124. When the friends of a young bride said to her : "There is a *Kusumbha* blossom clinging to your breast and she tried (in her innocence) to remove what, in fact,

were nail - marks, her friends giggled at her simplicity.

125. When the river tank is blazing, a young woman, although addressed, does not reply; but gets angry with everybody without any (apparent) cause.

126. The young girl casts stealthy looks at the village chief's son who, wearing *jambu* leaves as ear - ornament, is moving about and the fair colour of her face suddenly turns dark.

127. In sex - game with experienced women whatever is well - taught brings delight whereas with young brides whatever is not taught pleases (or thrills)

128. For translation vide DR S.No.(16.31) *supra*

129. "O, take this, and have a look at it," — with these words the excited wife (lit. the wife with her eyes dilated) offered to her husband the *badara* (jujubi) fruit marked with their son's *first* pair of teeth.

130. As the daughter-in-law of the ploughman saw the son of the master of the house standing on the bank of the river Godā, she intentionally chose a path difficult to cross (with a view to obtaining support of his hand and thus coming in physical contact with him.)

131. To be sure whether she was a fairy, the wayfarers would gaze only at the eyes of the girl, shapely all over—as she scared flocks of parrots from the rice field which was asked to watch.

132. When the proud lady heard her husband's plea that she should kick him on the head instead of on heart as she had meant to in her anger, she didnot kick but she only buryst out into tears.

133. For translation vide *ŚP* S.No. (5.44) *supra*

134. Clouds are thundering in the sky; the *kadamba* trees are in blossom; the peacocks are dancing; the moonlight has vanished. My friend, the rainy- season has come !

136. My dear girl, it is true not only of the bamboo of which excellent bows are made, but of human beings too. It may be an excellent bamboo of good stock but without proper accompaniment it can't produce the right report-) but if

it has no string (of similar quality)it can't have a proper twang.

139. Drinking from the hollow of his hands at a wayside watering place, the traveller sees the young woman serving water to him, he lets it run through his fingers to prolong his drinking; the young woman on her part responds by pouring the thin stream still more thin.

140. Under the pretext of the difficult descent to the river Godā she lets her body fall on his chest. He too holds her close to himself. Who could fault such an act of kindness on his part ?

141. The red dye of her lower lip which overnight was rubbed away by her husband, was seen the next morning on the faces of her rivals / cowives.

142. As the eyes reddened by the early morning bath fail to show the colour of passion-soft like that of young foliage, even so the eyes dinmed by doting passion fail to show signs of anger in them.

143. If her eyes had not closed on account of the extreme joy at the sight of her beloved you could not have noticed the blue lotus worn by her on her ear. Could you ?[8]

144. Just as she looked at you in such a way as to convey her love and affection for you, in the same way she looked at others also; that is an attempt to hide her special feeling for you.

145. He saw her but she saw him not, though he spoke to her she spoke not; and when they met she greeted him not. From all these obvious facts shrewd people came but to the correct inference.

147. As he was coming out of his swoon, he fixed his glance angrily on the large and round breasts of the celestial nymphs mistaking them to be the frontal globes / temples of elephants.

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8. : the blue lotus on the young woman's ear wouldn't be detected as its colour would have become merged in the blue colour of her blue-lotus eyes extendig as far as her ears.

148. When a flock of parrots resembling the green leaves and red fruit (of a banyan tree) flew up,the travellers, who approaehed the dried up banyantree, laughed and clapped their hands.

149. That simple- minded (or innocent) deer, was so tormented by accursed mirages that it turned its face away even from real rivers.

151. The castor plant (Eraṇḍa) whose leaves have come out of the wholes of the hedge, proclaims as it were to the young boys : "Here in this house lives a ploughman's wife/ daughter-in-law with such plump breasts" !

152. The mango-bud is not seen, my friend; the Malaya wind too does not blow. But my heart feels the approach of the Spring, and longs for my dear husband.

153. Mind, dear friend, you will drag your family to dust by your *vakra-ullāpa* sarcastic talk and that uprorious laughter showing the whole set of your teeth and that gesticulating body.

154. For translation vide *(DHV-) Locana* S.No. 7.7 *supra.*

155. Her face is like the moon, her lips like nectar (lit. the sweetness of her mouth like nectar); but what can her kiss be like, squeezed on her lips by catching hold of her by her hair ?

156. My beloved has lotus like hands, plantain-tree like thighs, blue-lotus-like eyes, moon-like face, fresh *Campaka*-like limbs and lotus-stalk-like arms. How is it them that with all these cooling attributes she can still torment me ?

157. His (Rāma's) gaze radiated Laksmaṇa's face, like an adornment (i.e. added to the lustre of his face by comforting him), dwelt admiringly on Sugrīva's broad chest like his garland of sylvan flowers; on Hanūmat, like his fame (i.e. added to the glory of Hanūmat, who was already famous for his brilliant achievements) and was a command to the host / army of Vānaras (apes).

158. As the head when chopped off from the stalk of the neck rolled on the ground petals of the lips quivered, teeth the filaments of teeth of hung loose, and the honey of blood streamed forth. with its petals quivering oozing out the sap.

159. Kumbhakarṇa's reply stirred the venom of Rāvaṇa's anger. He sloughed off his garment and looked more frightening and deadly.

160. In the ocean of the firmament stars coming out of the oysters of the clouds radiate lustre of pearls along the shore of the night.

161. There rose the columns of smoke, the shock of hair of the rows of trees, fluttering banners of Madana spreading fragrance, the sailing clouds screening the moon's rays or, the deputies of darkness.

162. When Viṣṇu awoke his eyes feel on the worthy sight of the sky, a beautiful lotus as it were, grown from his navel in which Brahmā was born : the white clouds in the sky being its multiple petals and the rays of the sun its filaments.

163. The long day bright with the jewel of the sun in its hood slithered away to the West sloughing off the oppressive heat of the noon.

164. All the sides of the sky cleared up as if they are the branches of a tree that have been loaded down in the rainy season and which have now cleared up when autumn came by shaking off the clouds which look like a swarm of bees.

165. There faded the rainbow which adds to the beauty of the sky like the nail-marks freshly made by the departing rainy season on the bosom of the lady namely the massive clouds who wears them as a sign of love and happiness.

166. The house-wife wiped her face with her hand soiled with soot from the kitchen. The beautiful face thus looked like the moon that has dark spots on it and seeing that her dear husband started laughing (? The face then looked like the moon (with a dark spot on its surface) and seeing her naturally spotless bright face soiled her husband (felt amused) and started laughing.)

169. For translation vide *ŚP* S. No. (33.49) *supra*.

171. The day falls like a trunk; the sun looks bloody like the throat slit with a knife; the twilight drips blood; and the darkness rolls away like a severed head, a black hairy ball.

172. For translation vide *ŚP* S. No. (32.48) *supra*.

173. It (The sea) has the volumes of waters just as it has fortitude. It has winged mountains as it has shoals of whales. It has waves as it has incoming rivers, and numerous substantial qualities as it has gems.

174. As the night deepened his nervousness increased (lit. the watches of the night vanished with his patience) the advice of his friends, which was not carried out to the end, become effete with his heart. His arms hung limp, as did his spirits; with the shedding of tears his mumblings stopped.

175. O grass-widow, cheer up. These are only the peaks of the Vindhya mountain looking dark because of the soot left behind by the forest - fires in summer and not the first clouds of the rainy season.

176. For translation vide *ŚP* S. No. (32.48) *supra*.

177. A persen who is dear to you, although he causes suffering does, (in fact), mark you happy. The breasts of a woman although painfully scratched by her lover feel but a thrill of pleasure.

178. Persons that honestly achieve their objectives and remain silent about them are indeed few and far between like the trees that yield fruit without the eye-catching flowering.

179. Persons who do good and expect nothing in ratum are indeed few and far between like the clouds. (But) rarer still are those who, become emaciated in their absence like the river-streams in the absence of clouds.

180. The moon looks beautiful on account of the autumn; the night on account of the moon; the bed of white lilies (lotuses) on account of the night, the sandy bank on account of the bed of white lilies (lotuses), and the flocks of swans on account of the sandy bank.

181. Vibhīṣaṇa, pleased with Hanūmat's confidence in him, intimated his resolve (to join Rāma's side). Sugrīva, thereupon, embraced him so tight that he crushed the bees hidden in the garland of sylvan flowers which was on his chest.

182. The daughter of Janaka (i.e. Sīta) fell on the ground with her left breast pressed on it and the right breast raised and slanting, and the pale cheeks becoming enlarged to the proper limit, being released from the grip of her hands.

184. The mountains indeed are weighty, and the oceans indisputably deep. Even then I feel not enthusiastic enough to compare them with men of fortitude and

determination.

185. (Citraratha interrupts Rāvaṇa who was boasting of his prowess :) "There is no point in boasting, Rāvaṇa, when you can't keep your own resolves. Remember the sum and substance of it all is that no warrior has yet survived the thunderbolt (of Indra)."

186. The village is full of young men; the month of spring has set in; she is in the prime of youth; her husband is (very) old; there is old wine (in her house) at her disposal. If under the circumstances she does not become unchaste,is she to die then ?

187. Unless, my dear,you teach me a more effective way of being sulky, I really can't knit my brows when he comes within my sight, nor keep mum when he starts talking and how can I look indifferent when I am really afraid that he might feel hurt : or else this kills me.

188. For translation vide *ŚP* S. No. (49.52) *supra.*

189. It is only the blessed women that keep the pestle, long, thick and firm, filled with a metal ring, always ready at hand in their house.

190. When she imagined that she was with her lover and picked up a quarrel for some old offence or the other her friends pitied her and wept. They didn't make fun of her as (they knew) it was all a figment of her imagination.

191. When asked 'Who are you thinking of ?" She said, 'Who is there to think of ?' and burst into tears; we too wept (lit. she made us weep out of pity for her.) She was obviously distressed over you (-your indifference towards her.)

192. The Goddess of Spring lounges on the fresh foliage, trips about on the boughs, flits around among the tops and stands firmly on the blossoms of the Aśoka tree.

193. Not only did the *campaka* flowers look like the flames of lamps but swarms of bees hovering over them served the purpose of the black ends, of the wicks.

194. As the arrows shot out by Rāma struck the body of Rāvaṇa he felt a great thrill of joy : he knew that they came from the hands that were privileged to caress the breasts of Jānakī.

195. The three folds above the woman's navel are the imprints of the fingers of Brahmā when he weighed her on his hand to see whether her hips were heavier than her swelling breasts.

196. (Hari, i e. Kṛṣṇa says :) It fascinates me the colouring which Satyabhāmā's lovely face gets from her anger over my offence of love — beautiful as the moon looks beautiful with musk-deer.

197. Why shouldn't her waist not pine away ? It isn't being visited by the lady's eyes resembling the petals of a blue lotus. They are being blocked by her big round breasts !

198. For translation vide *ŚP* S. No. (112.64) *supra*

199. Listen to the story of the slaying of Rāvaṇa (the poem called *Dahamuha-vaha - Daśamukha-vadha-)* -the slaying which ended Sīta's sufferings, which showed Rāma's love (for her)[9] and led to the release of Rāvaṇa's captive gods and pulled out, as it were, a dart rankling in the hearts of the people of the entire universe.

200. (What is that whereby poetical compositions do not captivate your heart ? In other words) can poetry ever fail to captivate your heart ? It increases your knowledge, brings or wins fame, persuades you to virtues and acquaints you with the lives of the great.

201. "The best among wise men know all (literary) compositions as being endowed with (or charactersised by) the qualities conveyed by the two words turbid (i.e. difficult to understand) and transparent (lucid) just as they know the heart (mind) (of people) as being endowed with (characterised by) the qualities conveyed by the two words viz; turbid (tainted with passion) and transparent (i.e. calm and tranquil)"[10]

202. For translation vide *ŚP* S. No.(123.66) *supra*

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9. 'aṇurāa-iṇhaṃ' also means marked by the word 'anurāga' at the end of each canto.'

10. As translated by Prof. M. V. Patwardhan

203. For translation vide *DHV* S. No. (20.9) *supra*

206. Madana, the god of love, ever ready with his bow and arrow chooses for his dwelling the limbs of women, who are in their period, who wear unclean clothes, who have their hair tied into a braid (according to alternative reading, who have applied turmeric paste to their face), and whose broad cheeks are pale white.

207. For translation vide *DR-Avaloka* S. No.(1-26) *supra*

208. For translation vide *DR.Avaloka.* S. No. (2.26) *supra*

209. I will show you, dancing in the sky, the whole host of gods, headed by Hari, Hara and Brahman, the lord of the gods,, Indra, and a lot of Siddhas, Cāraṇas, and the celestial nymphs.

210. Why waste words ? By my master's spells (lit. by the power of my master's spells) I will show whatever you desire (lit. whatever you desire at heart to see).

212. Viṣṇu even today wonders that all the delicate limbs of Lakṣmī, tender like the spray of the moon's bulb, should have been left without a scratch by Mt. Mandara. (lit. wonders how is it ---- bulb were not broken to pieces ?)

213. The host of Vānaras, terrified by the sight of the ocean, all of a sudden started trembling and moving away, felt ashamed and stood motionless and looked on with wide open eyes painted as if in a picture.

214. For translation vide *ŚP* S. No. (158.74) *supra.*

215. For translation vide *ŚP* S. No. (144.71) *supra.*

216. The glances of the moon-faced damsel, which are lit up by her partially visible (sparkling) pupils, rolling about sluggishly because of drowsiness and ogling would be difficult to resist even for Kāma, the God of Love.

217. A man all set for a journey, while enjoying, by way of farewell, the pleasure of pressing and squeezing the buxom bosom of his wife suddenly sees that the day of his journey being a Tuesday or the date, 2,7 or 12 in the lunar fortnight is inauspicious / not propitious,, welcomes such superstitions as

sources of great joy.

218. The happy sex-game of the previous night has put this young daughter-in-law to deep sleep so relaxing to her overworked limbs but so tormenting to her rivals in love.

219. You surely wouldn't have been that angry with me (when I rebuked you for your conjugal disloyalty) if you had only understood the agony of a woman who on waking up in the middle of the night finds her husband's place in the bed empty.

220. Although Satyabhāmā and the other wives of Kṛṣṇa were equally hurt, Satyabhāmā alone was angry and felt jealous ; both the feelings were properly related to her love and regard for Kṛṣṇa. They essentially were reflections of her love.

221. My friend, tell me whether in the early hours of the morning I too had gone out with him. For, that fair one appears altogether different in the mirror.

ŚṚṄGĀRA PRAKĀŚA (VOLUME III)

222. The moon, as he wanders through the night, loses his lustre in the early hours of the morning; but you seem to be adding to your lustre after your nocturnal rounds. Is that on account of your wife's (? mistress's) fragrance which you are wearing ?

223. Kṛṣṇa gave to Rukmiṇī that garland of celestial (Pārijāta) flowers spreading fragrant smell and perfume, although not solicited (or requested for) by her, thereby causing pain to Satyabhāmā's heart.

224. If outward show of courtesy pleases and if it is mistaken for true affection then indeed there is no difference between genuine affection and pretended affection.

225. You are hurt because I gave the celestial flowers to Rukmiṇī, but if I were to bring back the very flowers to gratify you it wouldn't be in keeping with my love for you, my delicate one, nor with my offence.

226. The hunter who has spent himself out on his new young wife yet forces himself to carry to the forest his unpared bow which has now become for

him too difficult (tough) to stretch or wield or bend—he, being courteous does all this retaining his affection for his earlier wife—all this to retain his first wife's attraction for him (or - all this just not to forfeit his first wife's interest in him)

227. It is now many days since the young (new) wife of the hunter, very proud of her charming beauty and prime of youth scatters on the roads the parings of his bow as if they are her good fortune and happiness.

228. My limbs feel thin, they move to and fro, feel dried up, perspire and my skin bristles in his presence. I wouldn't know how these wretched things - limbs - continue to live.

229. A bite-mark on the cheek, neatly done and decorated hair roughly tousled and eyes (for want of sleep looking dull 'nidrālasa G S II.48 Cf णिद्दालसपरिघुम्मिर) rolling about or unsteady—all these are signs enough that the God of Love favours much this young bride.

230. The measure of modesty she still maintains even in the most intimate moments of privacy with him shows that in spite of his efforts to appease her she still feels annoyed with him and wants to show it.

231. For translation vide *ŚP* S.No. (143.70) *supra*.

232. You silly little girl, believe yourself, you have already washed your hands and the red paint is gone; by washing them again and (again) do you think you will be able to wash their coral redness, which is their natural colour?

233. "When did my dear hubsand leave ?" "Only today, my dear." "How long does that make ?" "One day." On hearing this the damsel fainted.

234. During early months of her pregnancy she was asked by her friends what she liked or longed for or doted on, the sweet young woman merely cast a charming glance at her husband.

235. So long as her breasts didn't swell to a shapely form her other limbs remained neglected by the God of Love. (With the emendation of *thutthukkāriāim'* to *'dhuddhukkāriāim':* her other limbs were filled up with youthful passion by

the God of Love.)

236. When her husband, who has given offence talks to her, the young wife refuses to talk; when he holds her, she trembles; when he kisses her she weeps; when he holds her in an embrace she remains frigid.

237. In the festive gathering the simple - minded girl looked at her prospective husband in such a way that he first caught hold of her heart and then of her hand.

238. The newly married girl, a spoilt child indeed, today did a mean thing - she said to her husband : "I am afraid to stay alone at home" and prevented him from leaving the house.

(Verse 239 is obscure.)

(Verse 240 is treated in the Notes.)

241. For translation vide *ŚP* S. No. (197.83) *supra*.

242. Lo and behold, loveliness not finding room enough in her slender body is flowing downwards as perspiration over the staircase, as it were, of the three folds above the navel.

243. When her husband misbehaved (committed offence of love) the poor wife secretly heaved sighs, wept silently in the nights and kept to herself all desires she had cherished.

244. O,fate, I pray, let my husband be involved with other women because men who are attached to only one woman fail to appreciate her and can't see defects in other women.

245. They do not heave long sighs, they do not weep, they do not become emaciated because of separation (from you). Happy indeed are those women who do not madly dote on you—obviously a ladies' man !

246. During our amorous games at night she orders me around and her cheeks glow with joy - But as the morning comes her head bends low in bashfulness, making it difficult to believe that she is the same beloved.

247. The woman whose husband has long been away on a journey is afraid that the tears that she sheds in the night as she remembers her beloved husband might fall on the lamp and put it out, therefore she turns her face aside and leaves it at the front door.

248. For translation vide *ŚP* S.No. (166.76) *supra.*

249. Which fortunate man is that whose hands will caress your plump breasts, Madana's treasure as it were ? He must indeed be a unique tree bearing the friuts of good fortune and his hands the sprays of tender leaves !

250. "My dear, please be kind to me." "But who is angry with you ?" "Why, you, my beauty," "How can one be angry with a stranger ?" "But who, tell me, is the stranger ?" "Why, my lord, you yourself !" "How?" "Well that is my misfortune " (lit,that is the consequence of my (past) evil deeds.")

251. For translation vide *DR. Avaloka* S. No. (1.26) *supra.*

252. Look here, although she has been greatly distressed with her husband, her jealous anger for her beloved (husband) dwindles like sand slipping through the fingers (let slipping down from the interior of the fist).

253. When his hand touched her, she perspired profusely like a doll made of moonstone when it is touched by the rays of the moon.

254. Twenty days are already gone. I have counted them by my fingers and toes. but now with what shall I count ? She says and begins to weep.

255. As the rain - water seeps through the thatched roof which has been disturbed by the storm (lit. through the openings in the thatched roof of the house, whose grass-roof has been displaced by the stormy wind) and streams down the wall, the simple-minded wife tries to protect with her hands the marks she has made there to count the number of days her husband has been away.

256. When the husband addressed the young new - wed girl by the name of another woman (just) in jest in the residence of the young newly-wed girl, her eyes moistened with tears—which gave him ever - increasing joy.

257. For translation vide *ŚP* S. No. (125.66) *supra.*

258. You need not ask her whether the man she is engaged to marry is dear to her : Look at the goose-flesh on her skin *(romāñca)* that should answer you, friends.

(Verse 259 is corrupt and obscure.)

260. Because of the elders around the young bride tried to cover her lips with her fingers when she saw her husband who is welcome to her, but the fingers wouldn't close.

261. That simple-minded poor girl learnt today in the course of one day languor, weeping and yawning from the love's offence you had given her.

262. At the touch of her groom the just married young woman closes her eyes (in rapture), her slender arms thrill in excitement and perspire; languid and bashful, she feels by the presence of the elders around.

263. The firm curves of her stately breasts were worshipped with blue lotuses which in fact were the eyes as reflected in the freshly made nail-marks on her bosom at which she was having a close look.

264. How marvellous ! His (enviable) virtues are diverse; they excite jealousy, inflame passion, render his occasional misbehaviour (love's lapse) acceptable and make separation from him bearable.

265. As the wine in a crystal glass diminishes with every sip, the flush of anger on the young woman's face wanes as her lover kisses her nether lip.

266. For translation vide *ŚP* S.No.(216.86) *supra.*

267. Hypnotized by that Siddha-prince, my wicked eyes misled me to the path of immodesty. What can we (i.e. I) say to you (now) dear friend ?

268. My dear, having pulled a portion of your garment (caught by me to stop you from going away in anger) you are departing, please go slowly. You are not heeding that your waist, distressed by the burden of your breasts will break (if you walk so briskly.)

269. There's no point in thinking all this much. O Gajamukha (i.e. Gaṇeśa), be kind to me and let the son of Kubera (lit the lord of wealth), Nalakūbara

be my husband.

270. Dear friend, let me cry today, only today. Tomorrow morning when he will be setting out on his travels abroad I shall weep no more. I shall be dead by then.

271. O, the noblesse oblige that forces you to accept the two heavy burdens: getting away from those you love and living with those you hate.

272. The fire of separation, dear friend, is not unbearable — there always is the hope of reunion — but estranged relations with a beloved living in your neighbourhood are more agonizing than death .

273. Men do prevail over women; O charming one, why should you be ashamed of having fallen in love with him ? When thus urged by love what indeed can the nobility of descent do?

(Verse 274 is corrupt and obscure.)

275. O charming one, you are only flirting with us; you can't forget your class and your noble birth. Ordinary people like us live happily.

(Verse 276 is corrupt and obscure.)

277. Mother, I simply can't get cross with him, even pretend to. Even though his behaviour is not always up to the mark (lit. he has cast aside decent behaviour). These limbs of mine are no longer under my control (or, these limbs of mine are as it were on loan to me, they just don't accept my authority).

278. My heart, burning with the fire of love, brooks no delay and you too, know, his life is in danger.

279. O Mother, (or Friend) they take away my husband from me like a bowl of jujube berries from the hands of a blind man, and as if this is not enough they feel jealous of me; it seems the snake has grown a hood also at its tail!

280. You have already burnt my heart and now as I am lying in bed with my back to you why are you scorching it with your sighs due to remorse?

281. These glances from your (wicked) eyes, turning now towards me, now away from me, in scorn, as it were uproot my heart, though you are no longer interested in me.

282. What other ornamentations does a young woman abed with her (beloved husband or) lover need besides roughly tousled hair by his hands and the mouth fragrant with wine?

283. Do not stop her playing that game of *Utphullikā:* that will make her agile or else her bulky/ hips will make her exhausted when she comes to play the game of inverted coitus (later after marrage).

284. What prevents me from welcoming death right now is the disturbing thought that if I were to die with my mind still stuck on you, in the next birth too I may continue to be attached to you, O charming one.

285. Every good omen that suggested her meeting with you, she preserved in a knot on her garment. With so many knots on it the garment virtually became an effective amulet against death which she contemplates (or against any evil spirit - *piśāca* - that might possess her or) against any possible planetary evil.

286. Even when the climax of sexual enjoyment was reached, the young wife, ignorant of such (sexual) matters, yet eager for them wondered whether there was anything else to follow.

287. For translation vide *DR Avaloka* S. No. (25.34) *supra.*

288. In an attempt to remove the nail - mark from her bosom the young wife rubs and washes it, also tries to scratch it off; the silly girl does not seem to know that it has been caused by her husband only.

289. She, in fact, has nothing but good words for you; even when she complains to the village - girls about how on a certain holiday you smeared mud on her big round breasts with your own hands, she only pretends to be resentful.

(Verse 290 is corrupt and obscure.)

291. All the young men are running after the village chief's daughter who has taken away the *palāśa* flower. The whole village is empty of men; for whose help do we shout now ?

292. Well, I may at the most,shut my eyes with even both of my hands when I see him coming but how can I conceal this whole body of mine which will bloom out like a *kadamba* flower ?

293. When the women singing the wedding songs came to mention the name of the bridegroom in one such song, look the bride all eager to hear the name of the man and the goose-flesh came out on her body, as if to share her eagerness.

294. For translation vide *ŚP* S.No (177.78) *supra.*

295. We (i.e.I) still remember, how my beloved angrily withdrew with flushed cheeks stuttering out with throbbing lips :"Don't touch me."

296. For translation vide *ŚP* S.No. (219,87) *supara.*

297. O, look at her miserable situation : she was keen on obtaining the pleasure of being appeased and courted by her husband, so she concocted some offence of which he was alleged to be guilty but thereby she forced him, a straightforward man, to wanton ways.

298. Look, friend at that spinster enjoying the *utphullikā* game which is suited to gay women who go in for inverted coitus.

299. Tell me, O charming one, O shameless one, which of your lapses I should forgive the present ones or the past or future ones?

300. The rural girls playing games so freely dropping off all the usual inhibitions, dear friend, is that in the very nature of the Spring months?

301. He was about to set out on his journey and his young wife released him from her farewell embrace and lowered her creeper like slender arms; her bracelets slipped down and fell on his feet like fetters as it were.

302. When the musical instrument announced the arrival of the bridegroom the bride felt so thrilled and excited that her body could not contain all that profuse perspiration.

303. O, my innocent dear *(ajña;* with the reading *unnama,* O my dear, get up) I am not cross with you. Do embrace me. Why this stupid attempt to placate

me? I will have nothing to do with jealous anger, which causes grief to you.

304. I carry you in my heart - you and your beloved -you can't be without her. you ask me why I look so thin and tired. Foolish fellow, you should know that even a mighty bull can't bear too heavy a burden without being thin and tired.

305. Women who can welcome their men home with dances, sighs, tremulous movements and obvious excitement (lit. who know how to dance, on seeing their lovers (returned from a long journey) with sighs, tremor of the body and horripilation) are fortunate indeed, whereas some women, and I am one of them, on merely seeing our men coming back, forget everything, even ouselves.

306. For translation vide *DR-Avaloka* S.No. (16.31) *supra.*

307. It is with great difficulty that one gets a dear lover. When one gets him, it is difficult to have a real hold over him; and even if you do get such a one and he is not quite what your heart has desired, he is as good as not got.

308. For translation vide *DHV* S.No. (40.14) *supra.*

(Verse 309 is treated in the Notes.)

310. Shocking that you should be planning another journey so quickly — may be you are fond of hard life. But the curls in my hair which I dressed up only on your return haven't yet become straight !

311. My dear daughter, you need not shed such tears because of old age of your husband. Your marriage takes you to a beautiful village which is surrounded by woods with dilapidated temples in them and aren't there plenty of young men there?

312. She has indulged in her jealousy and anger so much that her young man is now to her as good as gone abroad though he is very much in the same village.

313. In the presence of the elders she put on a very brave face at the time of your departure, but when she, later, closed her eyes tears that were sticking

to the lashes rolled down.

314. When you see your lover, you are thrilled,when he comes near you tremble, and when he begins to talk with you, you get drenched with perspiration, when it comes to physical touch you blush.

315. To anoint her lover with sandal powder she in great excitement and all smiles took a handful of the powder on her trembling palm and look ! it became scented paste!

316. Look ! all the make-up on the bride's face and her other decorations were spoilt by the profuse perspiration into which she broke and the goose-flesh she had all over as she caught the name of the bridegroom in the wedding songs which women sang.

317. For translation vide *ŚP* S. No. (218.87) *supra.*

318. She did not say a word but her tear - drenched face and her eyes turned away from all other men did confirm clearly what a handsome man he was.

319. The first ever, non-sensical, incoherent and broken replies the new bride mumbled indistinctly to the bride-groom's repeated questions find not room enough in his heart.

320. O left eye, if my dear man comes back home today as your twitchings predict, I shall reward you by keeping the other eye shut and allowing you alone your fill of a look at him.

321. You are a fool, young lady, by easily giving in on just seeing him, you don't know what a lot of fun and pleasure you have missed. You should have made him fall at your feet and allowed him impetuous and forced kissings!

322. On hearing that the bride-groom, chosen for her, is none other than the one on whom she had fixed her heart the young girl felt so greatly thrilled that the signs of excitement showed all over her body (lit. the young girl was thick with goose-flesh all over her body). She first bathed herself with perspiration then her friends bathed her with water.

323. Let me ask you, friend, tell me honestly : Do the armlets of all women grow bigger on their arms, when the beloved is away on a journey?

324. For translation vide *ŚP* S. No. (191.81) *supra*.

325. O slender one, see. Every round limb of yours has become flat, and every thin limb has reached the limit of thinness — Why don't you give up your (jealous) anger against your beloved?

326. Even the hard-hearted mother-in-law was moved to tears when she saw the bangles on both the hands of her daughter-in-law slip down as she bent to touch her feet in reverence — a pathetic looking woman pining for her husband.

327. The vaccuous stares, deep sighs, insipid smiles and foolish mumbling — surely mean a deep-rooted malady.

328. I shall frown on him, I shall scold him, I shall get away from him. My dear friends, I shall do whatever you advise me (lit. say to me), only if I do not meet him in person.

(Verse 329 is incomplete, corrupt and obscure).

330. Well brought up women, feeling bashful at the end of their love-making, reach out for their garments and when they fail to get them they quickly cover their private parts by embracing the husband.

331. The young (would - be - bride/ bride - to - be) bride may have averted her face at the mention ofthe name of the bridegroom but the way her brassiers broke at the seams clearly shows her excitement / pleasure.

332. The proud lady does not cause as much distress to me by her complete silence as by her indifferent words, spoken unfeelingly out of her deeply felt (jealous) anger (annoyance).

333. They are unwavering and steady eyes with which you look at me; you cover your lip with your lotus-like hand and talk to me; you don't turn your back to me while in bed; even then I am not stupid not to get angry with you O charming one.

334. Other women too have on their beautiful faces eyes brightened with long and dark lashes; but they don't know how to use them effectively.

335. For translation vide *ŚP* S. No. (70.55) *supra.*

336. While in bed with me she turned over to the other side in her anger, but after a while her mood changed and pretending to be asleep she turned to face me and bumped into me with her big breasts. I still remember that pleasant impact !

337. I am fully aware, dear friend, that my behaviour with him cannot be said to be proper for a maiden like me—but this accursed love pushes me to the forefront of shamelessness.

338. "No, no! please say it again; I couldn't hear it properly." This is how a young woman manages to prolong her husband's whisperings in her ears relating to love's delights.

339. Let her have him, aunt, give him to her, she desires him by her heart. Don't you see she is wasting away in her body? How possibly can there be any one desired by the heart in the case of virgins like us ? Saying thus she fainted.

340. The whole group of her friends started leaving the pleasure-house and the newly married young girl too, in all her innocence began to follow them. Her husband smiled and stopped her.

341. The stream of her loveliness surges forth with the sheen of liquid gold, boiled and purified by the fire of love burning inside her and gathers in the globes of her breasts.

342. The wife spreads on the chest of her husband fatigued by his amorous dalliance with her on a summer afternoon, her mass of moist hair from which flowers are still dropping and which (mass of hair) are still fragrant with the lotions / creams used while bathing.

343. The adorable gentleman / charming one quaffs in one gulp the bitter decoction, without leaving a drop because it has been cooled by the sweet breath of the lotus-mouth of the lady who has come to inquire after his health.

344. Dear night-prowler, you should not go about at such a time. It is so easy to notice you like a little lamp in thick darkness.

345. You lucky man, your girl that burns like a blazing flame on account of the fire within of separtion has attracted by her sweet breath a swarm of bees as smoke.

346. The distinction of being called beautiful should go to our villlage-chief's daughter : She has set all men staring at her with unblinking eyes, like the gods.

347. For translation vide *ŚP* S. No. (51.52) *supra.*

348. The girl has developed a fancy for you on seeing you but she is so shy that it ends like the desire of a poor person in the mind alone.

349. (Dear) friend, why do you torment us shaking your head thus and answering all our queries with an inattentive 'hum', interspersed by your sighs?

(Verse 350 is corrupt and obscure.)

351. Do you think, dear friend, that I shall be able to survive that accursed day on which he sets out on his journey and that too by this road just outside our yard while I am standing here at this wretched door?

352. The beautiful damsel's perfumed mass of hair—are they the clouds of smoke rising from the smouldering fire of love or the magic feather brooms to hypnotize the eyes of men or just her proclaiming personal standard celebrating the glory of her youth?

353. For translation vide *ŚP* S. No. (221.88) *supra.*

(Verse 354 is corrupt and obscure.)

355. The younger brother-in-law who is most keen on having a look at the full and firm breasts of the bride holds the Aśoka flower (branch?) however difficult it was to catch because she had chosen it?

356. Even as a child this girl, the village-chief's daughter, turns men's heads; you can imagine what sort of havoc she will play when she grows up — a veritable poison-plant !

357. Look, your brother-in-law is gazing into your eyes, which are still dull after

your siesta on this hot afternoon (lit. in the afternoon of the hot season or the summer) and which indeed show a sparkle of desire in the corners.

(Verse 358 is treated in the Notes.)

359. Even to this day, the poor girl preserves (bite-mark) on her cheek the bite-mark and the encirding hedge of goose-flesh as a precious possession.

360. The young damsel who was frightened (pleasantly surprised?) by a hit with a creeper in *Navalatā*-game made a provocative amorous gesture in such a beautiful mannner that even today young women from house to house would love to learn it.

361. She has sprinkled the road with glances from her lotus-like eyes for your approach and is now standing in the doorway, her breasts looking like two jars of water, the auspicious symbols of welcome.

362. Dear girl, when you are standing in the doorway waiting for some one with your face raised a little and breasts standing up firmly, it looks like a sacramental lotus on an auspicious jar of water.

363. You will certainly go to him, O fair one. But do not be in a hurry. Let the moon grow a little brighter then no one can distinguish your face from the moonlight like milk poured into milk?

364. For translation vide *ŚP* S. No. (24.47) *supra.*

365. In the backyard of the house, young men put up swings well suited to the shape and size of the young daughter of the village-chief.

366. The winsome young bride smiles sweetly with her lips closed and cheeks quivering when she notices her brother-in-law desiring her for one more game of love.

(Verse 367 is treated in the Notes.)

368. Dear boy, as she looked again and again at you with her eyes dimmed by tears what did she not communicate?

369. The girl hallucinated herself that you were standing in front of the swing

on which she was riding with your hands stretched out to hold her and jumped to what avail?

370. The cunning young woman donned and decorated her young brother-in-law in such a manner that no one would think of offering his daughter to him in marriage. The impression grew that he was a sissy - effeminate.

371. If in this world of men people should say that she has grown emaciated for that charming young man, should it not be enough for me, dear girl?

372. For translation vide *DR-Avaloka* S. No. (8.28) *supra.*

373. My friend, even though my heart is bursting (with love-longing) how can I show that to him who is impervious to other's sorrows just as a mirror (soiled with dust-or water-vapour) is to reflections?

374. Who has taught the wretched girl—these flirtatous gestures, this winsome smile and the knack of casting such sidelong glances?

375. The young wife explains for the whole day, to her brother-in-law who is not quite honourable in intention episodes from the life of Lakṣmaṇa with the help of the pictures drawn on the walls of her room.

(Verse 376 is treated in the Notes.)

(Verse 377 is corrupt and obscure.)

378. Who is the lucky young man in the village (lit. youth of the village), dear girl, whom you go to meet at noon even in summer as at mid-night when all people are asleep?

379. Dear girl, you are cleaning with a sharp point the holes in your filigreed bangles that have been blocked by the turmeric powder with which you bathed yourself on this last day of your monthly period, whom are you going to make happy tonight?

380. Whichever part of my body he stares at with unwinking eyes, I cover it up and yet wish it to be seen by him.

381. As that young man standing down - stream over there drinks the water that

has been made fragrant by the turmeric powder that I had used, I get a feeling that he is drinking up my heart.

382. Even when the master of the house had refused the traveller overnight accommodation, the daughter-in-law looked through the corners of her eyes at him in such a bewitching manner that he couldn't but linger in the front court of the house.

383. Who would be interested in the auspicious songs sung by the woman singers if they (the songs) could not bring in the name of the bride-groom?

384. For translation vide *ŚP* S. No. (145.71) *supra.*

(Verse 385 is corrupt and obscure.)

386. As the wanton woman performs in the cotton-field on the auspicious day the rite (of offering Dūrvā grass, flowers, curds, etc.) to the plough-share her hands tremble because her mind is full of impure desires (e.g. to meet her lover secretly there when the cotton plants grow sufficiently tall).

387. When a girl is marrying a man other than her lover, she has no more hopes about her life than a bird that has fallen into the hands of a *cāṇḍāla* (an outcaste), but none-the less her friends are clever in comforting her.

388. "I have to call on that prince charming of mine tonight in total darkness". So says the young lady and begins to practise walking blindfold in her house.

389. Who will not, O charming girl, be killed by the arrow of your glance shot from the bow of the tendril thin (and curved) brow, the arrow that is sharp and fatal and red at its corner?

390. "What shall I do when he comes? What shall I say? what will happen?" With such thoughts the heart of a young girl is troubled when she is venturing out for the first time, on her date with a young man.

(Verse 391 is treated in the Notes.)

(Verse 392 is treated in the Notes.)

393. My dear girl, as you peep out of the basement of the house, with that lovely

face which has been chaffed by the winter winds and come up with your *choli* cast off, your admirers keep staring at you exactly as male serpents stare at a female serpent as she comes out of the hole, with her slough cast off.

394. In the *Navalatā* game he (the village-chief's son?) struck her on her expansive breasts with a *palāśa* creeper; surrounded by young village girls she wanders even to this date in (the streets of her village).

395. O, stop clowning, 'brother-in-law' ! She is perspiring so much, she is without any sunshade. But she perspires as much even when it is winter. You needn't move away. Do create some shade for her.

396. You young fool, why should you go on asking this young girl whom she has chosen as her lover? you should have seen the perspiration on her hand as she stretched it for you to hit it with the *navalatā* (fresh creeper).

397. You lucky man indeed, look at the way she is secretly gazing at you with eyes almost popping out of the veil on her face and remains herself screened by her friends.

398. My dear boy, what did the daughter of the village-chief not communicate to you (even) in the presence of the elders, by the glances she shot at you as she again and again turned her face?

399. Why should you still be trying to wash the mud stain out which has been put there like decoration by, you know who, and which is perfectly proper during Holi; besides the profuse perspiration from your bosom has already washed it off.

400. The young woman's blue *'choli'* is fastened in such a way that a couple of inches of cleavage is left uncovered thereby providing the youngsters an opportunity to have a look at the small sample of the concealed loveliness.

401. For translation vide *ŚP* S. No. (123.66) *supra*.

402. Oh, how I wish it never ends — you over there blowing on the fire, the smoke making your eyes red and tearful, your breasts heaving up and down, (and my eyes tireless by enjoying the charming scene.)

403. Look, the young lady who takes bath every morning at day-break in the month of Māgha (corresponding to January-February) doesn't even feel like / think of warming herself at the fire which the farmer has lit, even though she shakes with cold.

404. My dear boy, as you were going away she hopped beside the hedge like a bird in a cage to find convenient breaks in the hedge through which she could catch a glimpse of you with her restless eyes.

405. All my life and even in the next I shall most humbly worship you, O, God of Love, if you could right now strike his heart with the same arrow with which you hit mine.

406. She came in front of me and went away but turned around to look at me. The glances she thus shot at me are indeed the (sharp) arrows of Madana (the God of Love) for me. To others they (the arrows of Madana) may well be anything else (or they may mean nothing to others!)

407. I gave her your message and repeated it many times but still the lady says: "couldn't hear it clearly, please repeat," and makes me say it again and again.

408. For translation vide *ŚP* S. No. (144.71) *supra*.

409. Dear girl, which angry, young man you are appeasing under the pretext of praying to the sun? prayers and salutations (to gods) surely don't include smiles and sidelong glances.

410. My friend, how old can this wretched girl be? Where did she pick up all this? She seems to be knowing everything that grown up women are supposed to know.

411. For translation vide *ŚP* S. No. (2.43) *supra*.

412. I am afraid the thickets of reed around and the young men are laughing at me as they hear the wedding-songs sung for my wedding.

413. When I saw him myself, my friend, I could quite understand why they said that he certainly deserved all the gazing and all the longing. My own tremendous desire was hardly satisfied like the thirst of a man who drinks only in dream.

414. When, friends, you advise me not to think in terms of death and assure me that I am bound to meet him if I continue to live, I know these words come from rational people in this practical world but the ways of emotional people in love are otherwise.

415. Unfortunate that I am, without attaining my wish I shall perish just like this! There was not even a scandal about my affair with the farmer's son!

416. For translation vide *ŚP* S. No. (69.55) *supra.*

417. Propriety or no propriety she wanders around all over straining her eyes to see if she can find you, my dear young man, you, disregarding every other young man.

418. The farmer's wife mourns that the wild rats have uprooted the sesamum field; all the plants are strewn on the ground.

419. You are heartless, the poor young woman put on new colourful clothes and went from house to house carrying the presents (of fruits and sweets), but in fact, her intention was to take a chance of seeing you.

420. Although everthing I possessed has been burnt in the fire, I feel no way sad at heart just because he took the pitcher of water straight from my hand in an attempt to put out the fire.

(Verse 421 is corrupt and obscure.)

422. The farmer's son has already plucked the cotton from the boll and yet his young wife's fingers fumble on the bolls in vain, but look, there is a thick crop of horripilation and an amount of sweat on her hands.

423. The newly married young runs in front (of her brother-in-law, the farmer's son moves on both the sides (of him), (but always) remains within the range of (his) sight; O, farmer's son with a new (freshly plucked) creeper in hand, pray, give her a gentle rap with it — she who deeply loves you !

(Verse 424 is corrupt and obscure.)

425. O slender one, wipe your back clean. Brush off the *Aṅkoṭha* leaves sticking there as you lay in the back-yard of the house or else the watchful eyes of your brother-in-laws' wives will, O simple one, quickly notice and understand-

426. "See how he has broken my bangles"- she says to every one, even when no one has asked her. Miserable as she is, the poor woman is either too simple - minded or too fond of her man (as to tell others admiringly about such strictly private matters).

427. A young bride on her way to the in-laws, soon after the wedding weeps in her palanquin but is comforted by her brother-in-law with a kiss on her mouth.

428. My friend, today I noticed in the washerman's house the lower garment of the son of the master of the house *(gṛhapati-putra)* and saw it to my heart's satisfaction (?).

(Verse 429 is corrupt and obscure.)

430. These men about town have a knack of knowing the mother's form from the daughter's ; so dear girl, though you are still a child, don't go around naked.

431. "The brother-in-law will certainly get married-" hearing this the young married girl became silent and sulky.[1] Leaving the household work unattended she goes around with head bent low and eyes full of tears.

432. Just to satisfy his craving for the hissing sound that the young woman produced,the bangle-dealer squeezes the hand of the young daughter in a certain family to push up to the wrist conch-shell bangles, a little too small/ soft / fragile.

433. In spite of there being a number of young men the village was completely gutted in fire, as if there was no one to save it. That was the mischief played by your (bare) breasts heaving excitedly up and down in panic.

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1. Read *'thuḍuṁkiā'* for *'Khu dukkhiā'* in the text.

434. Look at that wife of yours showing off her firm breasts and pride of her youth. That makes me furious. I desire you out of that feeling and nothing else (or not out of love for you).

435. She had a quarrel with the traveller when he came to her place but she gave him a bundle of straw stalks to make his bed in the night; however, in the morning when he was gone and she collected the straw-stalks she was weeping (-due to the memories of the love's delights she had with him over-night, although she had a quarrel with him at first).

436. For translation vide *ŚP* S. No. (151.72) *supra.*

437. The round and firm breasts of the village maiden, with the only adornment of a *choli* dyed in *kusumbha* colour captivates my heart.

438. Who will tell him (i.e. my lover) that the vicious watch-dog is dead, the mother-in-law is lying drunk (lit. is intoxicated with festive wine) and the wooden barricade around the house has been broken by the buffalo?

439. The face of the beautiful damsel looks darkish as she blushes — when the farmer's son at whom she has been looking through the corners of her eyes, walks in front of her, his ear adorned with *jambu* leaves.

440. Look, the young woman in her impatience flung her gaudy undergarment on the shrubbery and there it flutters, as if, a banner of her immodesty / sensuality.

(Verse 441 is treated in the Notes.)

442. For translation vide *ŚP* S. No. (48.52) *supra.*

443. For translation vide *DR-Avaloka* S. No. (9.28) *supra.*

444. You have left her to pine away like that ! you have already taught her how to weep long and how to overstep the bounds of propriety in her behaviour at home. Now, please don't give her up (lit. forget her.)

445. For translation vide *ŚP* S. No. (130.68) *supra.*

(Verse 446 is corrupt and obscure.)

447. Alas ! We are simply killed by this son of a wayfarer. Whatever wayfarer he meets/ sees he calls him with the word 'O father!".

448. For translation vide *ŚP* S. No. (153.73) *supra.*

(Verse 449 is corrupt and obscure.)

450. Seeing the village-chief's son waving a freshly plucked tender creeper the limbs of the young damsel, moving about in the village - streets, again come suddenly to life.

451. O fair lady, in spite of having a charming wife that son of the farmer has become so very emaciated for you that even his jealous wife has undertaken to run errands for him.

452. O ungrateful, shameless one, even today the muddy slushy roads of the village on which I walked in rainy nights, to meet you, come before my eyes !

453. From him begin all conversations, they centre round him alone : and they come to an end in him only. I should therefore conclude, dear friend, that here in this village there is just one single young man !

454. While instructing her messenger she felt so excited at the mere mention of the name of her charming man that she sweated profusely and went into a trance, as it were, and walked the whole way to his house (lit. the court-yard of the house of her lover himself.)

455. O young boy as you went, to catch your glimpse, she turned her neck so much that her tears rolled right down the centre of her back.

456. It is only now when the fever of love like poison, is shaking me in a convulsion that people have started advising me against such an affair. But where were they and why so silent, before it began?

457. When the relatives of the young wife / bride paraded or displayed an artificially tinged bed-sheet or under - vest (with a view to convincing the people of her unscathed virginity) her former lover looked on with smiling mischievous eyes (as he knew that the claim that it was stained with the blood of her first menstruation was false.)

458. O moon-faced one, from the way you play the *Utphullikā* game, I can tell you, you will surely enjoy the pleasure (of inverted coitus) with some charming lucky young man.

459. When the simple-minded young woman rose high on her swing and looked beyond the enclosure and saw you on the other side she pulled the ropes of the swing hard as if to stop it then and there.

460. For translation vide *ŚP* S. No. (425.130) *supra.*

461. The delicate and dark complexioned damsel rubs herself with the (coarse) *jumbu* powder which you had left on one of the steps of the *ghāṭa* and enjoys a (leisurely) bath in the Godā.

462. The newly married daughter-in-law conveys to her (younger) brother-in-law her intensely felt desire for him by the festival lamp, the flame of which flickers on account of her heavy breathing and the nervous rise and fall of her breasts.

463. Seeing a tender creeper in the hand of her (younger) brother-in-law which he had raised threateningly and fearing a blow from it the newly married young woman got into such graceful gestures that the brother-in-law could not even notice when the creeper dropped from his hand.

464. Her eyes are reddish and dull because of keeping awake (for long at night); she feels embarrassed because she has put on ornaments in vain — as she has no hope of meeting her lover — the bashful newly married young bride feels, O charming one, ashamed of even her friends !

465. Her expressive eyes and the promising way her breasts are rising into lovely shape clearly show that she is going to play havoc with young persons when she reaches that charming phase of life (or when she achieves the glory of youth).

466. She, who spends all her time imitating you, does whatever you do, says whatever you say, and wears whatever you wear (or sees the way you see). She finds the whole long day not long enough.

467. Dear girl, rush away to him without wasting any more time on your make-up

or personal adornment so long as his interest in you is keen — once you let it sag you will lose any approach to his heart.

468. Look, how beautiful is the part of the young woman's breast which has been left uncovered by her blue *choli,* like the disc of the moon that is coming slowly out of the rain cloud.

469. Looking forward to the Spring-festival and going about the streets of the village like this be careful, dear daughter. Some suspicious character may set you a riddle and that will baffle you (floor you).

470. He felt confused as he awkwardly fumbled for the knot of my lower garment; it had slipped down. I laughed and held him in a tight embrace.

471. On whichever part of the body, the brother-in-law desires to strike her with a tender creeper, on that part of the young bride's body appears a crop of goose-flesh (lit. long line of horripilation) showing excitement and pleasure.

472. Her friends advised her that she should continue to be jealous and angry. This she had (carefully) kept in her mind so far but it is now being exposed to the forceful arrows of Madana (the God of Love) that make holes in it and reduce it to tatters.

(Verse 473 is treated in the Notes.)

474. Although the bridegroom is making haste please delay the wedding till the nail-marks on the body of the bride-to-be grow pale and indistinct.

475. Young man, when I asked your sweetheart whether she really loved you she swore she didn't and put on such a smile that it made us (i.e. me) weep.

476. If they disapprove, well, let them. People do fuss over the other world. But as for me, my dear friend, my eyes cannot but turn towards the place where my young man lives — the village-chief's son.

477. How did you go? Did he meet you? What did he say? Did he agree? She wouldn't stop asking her endless questions.

478. Right under the nose of her husband they took her away to the place of her lover who is a physician. She pretended to have been stung by a scorpion,

looked pale, threw her hands up and down and sought the support of her friends — clever females, like herself.

479. Her smiles are seductive and her eyes coquettish. Yet, she is still a virgin. Conclusion: This village has no young man.

480. You didn't know, did you? This is how it was : quite eager to catch at least a glimpse of you, she climbed up a lofty pile of reed-chairs she had made and tumbled down.

481. What else could she have done to have a look at you : Stretched out on her toes, she peeped over the hedge and pressed her breasts against it — all in vain.

482. Pretending that the road going down to the river Godā was difficult she let herself fall on his chest. He too held her close to himself. Who could fault him for such an act of kindness?

483. For translation vide ŚP S. No. (363.118) *supra.*

484. That young woman who missed her rendezvous with you is now looking up and down everywhere in the thickets of reeds as if she is trying to locate the treasure she has buried.

485. My homage to you, O lord of the day, welcome home in the early hours of the morning after an overnight stay in the other world; resplendent in your body - a red disc, a joy to the eyes of all. Welcome, O jewel of the sky!

Also,

Double entendre: My homage to you, O my lord only by day; welcome home in the early hours of the morning after an overnight stay in the other world, your body aglow with the red paint of other women's bodies, a joy to (others') eyes, welcome, O jewel, shining with the nailmarks (of your women).

486. Tormented by the fire of separation, the young wife of the travelling tradesman spends the summer months with utmost difficulty. The endless stream of her tears drenches her upper garment.

487. For translation vide *ŚP* S. No. (217.87) *supra*.

(Verse 488 is corrupt and obscure.)

(Verse 490 is corrupt and obscure.)

491. For translation vide *ŚP* S. No. (382. 121) *supra*.

492. Two identically worded sentences can convey altogether different meanings, depending on how they are spoken. If affectionately spoken there is one kind of meaning, but quite another if spoken in a sarcastic tone of voice.

493. For translation vide *DR-Avaloka* S. No. (7.27) *supra*.

494. For translation vide *DR-Avaloka* S. No. (22.33) *supra*.

495. Being told that the arrows of the eye shot straight from in front don't really hit, adolescent women train themselves to cast side-long glances.

496. For translation vide *ŚP* S. No. (49.52) *supra*.

497. For translation vide *DR-Avaloka* S. No. (9.28) *supra*.

498. Of all the dangers in this world which is the most perilous and of misfortunes the most unbearable? Madana, the God of Love answers the first question; and the second is the enormous misery of separation from the beloved's tremulous eyes.

499. For translation vide *ŚP* S. No. (466.138) *supra*.

500. The lip of the young bride slightly parted in a bashful gentle smile, sporting a bite-mark which makes her feel embarrassed is looking beautiful with betel juice.[2]

501. I shall remember her kiss ; she had smeared her face with some coloured cream; she took care to see that her nose and forehead did not touch mine and cleverly pouted her lower lip for me to kiss.

502. For translation vide *ŚP* S. No. (359.117) *supra*.

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2. For the text *tentatively* restored vide Notes, verse 500.

(Verse 503 is corrupt and obscure.)

504. (Our homage to that Śiva, who during his *Tāṇḍava* dance sends out loud peals of laughter) The loud peals of Śiva's laughter reverberating in the moonlit nights from all sectors of the firmament roll over the heavens like waves of moon-light.[3]

505. Look, how the young cow shows her pleasure at being the chosen amongst all the cows in the cow-shed by rubbing her eye-lid (or socket of the eye) on the horn of the wicked bull.

506. For translation vide *ŚP* S.No. (216.86) *supra.*

507. The Vānaras shocked out of their wit by the sight of the ocean shook and trembled, held themselves back and stood motionless with eyes fixed in a wide stare; — all this looked as if a painted picture.

508. As Rāma awoke his eyes, still dull with lingering sleep, peeped out of the heavy lids and fell on his bow that had seen many battles and has to bear the burden of many more.

509. For translation vide *ŚP* S.No. (142.70) *supra.*

510. You may succeed in reversing the currents of rivers, however deep (lit. as deep as the ocean), but cannot succeed in persuading resolute men to turn from their goals.

511. The never failing courage of brave warriors aglow with heroism surges up when thwarted by impediments; just as the ever-flowing streams of great rivers glistening with the lustre of the sun, surge up when obstructed in their course.

512. As they (the Vānaras) looked at the ocean their unsteady eyes became fixed in a stare as a result of tremendous surprise and wonder, and later rested admiringly on Hanūmat (because he had leaped over the ocean to Laṅkā.)

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3. According to poetic convention laughter is always white.

513. Though it was believed that the ocean was almost impossible to cross, here was Hanūmat who had not only crossed it and visited regions beyond it but even returned safely; so enthusiasm stirred all the minds that were paralysed with fear, in an imperceptible manner.

514. Indirect knowledge derived from scriptures and conforming to trustworthy lore, and unshakable although assaulted by rational disputations is, according to me, weightier — more authoritative than even direct knowledge obtained by perception and which fortuitously tallies with truth.

515. You prize friendship with Kṛṣṇa, O,Indra, and yet you are reluctant to part with Pārijāta, the jewel(i.e. best) among trees. Give up this show of naivety and honour the desire of the Yādavas.

516. By asking for just that much land that you can measure only with your three steps, don't you realize, Vāmana, that this meagre demand not only does no credit to yourself but is also derogatory to me, the mighty Bali?

(Verse 517 is corrupt and obscure.)

518. Her friends are pretty helpless; they cannot speak for me. She has clearly seen with her own eyes the love's offence I was committing. Naturally it has caused her terrible pain,. Now, Madana (the God of Love) and Moon (light) alone can come to my help and appease her anger in their silent persuasive way.

519. Jānakī does not yield to entreaties, she cannot be tempted even with the riches of the three worlds; she does not care for any threat of danger to her life. I wonder how I could win her favour!

520. Knowing of the greatness of her husband she (Jānakī) looks down upon the valour of everybody else. She might, if at all, submit if she were to see the severed head of Rāghava (i.e., Rāma).

521. Meanwhile Rāvaṇa, the lord of the Rākṣasas, awoke at the end of the sleep in which he had fallen unmindful of the host of Vānaras, glorious in war, who were standing all along the ramparts of Laṅkā.

522. For translation vide *ŚP* S.No. (194.82) *supra*.

523. For translation vide *ŚP* S.No. (212.86) *supra.*

524. Even in front of his mistresses, the name of Sītā, that was very much on his mind came to the tip of his tongue, in fact, on all ten of them simultaneously—even though he had tried to suppress it.

525. If, they are displeased—well, they are; if they disapprove, let them. I could not care less. Come along, dear, even while in period, and lie down by my side. I cannot sleep alone, without you.

526. For translation vide *ŚP* S. No. (217.87) *supra.*

527. For translation vide *ŚP* S.No.(420.129) *supra.*

528. For translation vide *ŚP* S.No.(223.89) *supra.*

529. I will soon get you the celestial (Pārijāta) tree with its leaves moist (or wet) with spray of the rut of Airāvata, the elephant of Indra, and with its flowers mounted upon by bees greedy of nectar-like honey.

530. Not even for a moment that young beautiful damsel quits my heart but causes me terrible torment like a feeling of guilt brought about by a sinful act secretly committed.

531. For translation vide *ŚP* S.No. (470.139) *supra.*

532. All that Śrī Puttisa says deserves to be done. This delightful throbbing of the eye confirms what 'Śrī Puttisa says.

533. For translation vide *ŚP* S.No.(217.87) *supra.*

534. For translation vide *ŚP* S.No. (212.86) *supra.*

535. These balanced-minded men make no difference between words of praise and words of censure—especially when they come from lesser men. Similarly if such men censure them they feel no way bothered.

536. For translation vide *ŚP* S.No. (230.91) *supra.*

537. For translation vide *ŚP* S.No. (244.94) *supra.*

538. For translation vide *ŚP* S.No.(265.98) *supra.*

539. Either I possess no appealing qualities or my dear man is not appreciative; perhaps I have no qualities at all or he has a sweetheart who has more of good qualities.

540. For translation vide *ŚP* S.No.(253.96) *supra.*

541. Rukmiṇī felt highly flattered by her dear husband's visit to her which quite thrilled her and gave immense pleasure though she had reason to feel displeased with him who still showed on him signs of dalliance with her rival (Satyabhāmā).

542. Although Satyabhāmā and the other wives of Kṛṣṇa were equally hurt, Satyabhāmā alone was angry and felt jealous: both the feelings were proportionately related to her love and regard (for Hari); They (anger and jealousy) essentially are reflections of her love.

543. For translation vide *DR-Avaloka* S.No. (1.26) *supra.*

544. My friends, let him call me by her name. What is the use of saying anything to him (by way of scolding or reproaching him)? let his love be fixed on some woman or the other (Let us not get angry with him.)

545. When the companions of Pārvatī noticed that Śiva had removed for the *pāṇi-grahaṇa* (Wedding) the bracelet of Vāsuki's coils from his arm, they felt convinced of love and happiness (good fortune) in her life.

546. She dwells in a house in a public square; she is lovely in her looks, and young in age, her husband has gone on a(long) journey; a woman of easy virtue is her next-door neighbour; and she is herself poverty-stricken. Still she has maintained her moral character.

547. For translation vide *DR-Avaloka* S.No. (14.30) *supra.*

548. For translation vide *ŚP* S.No. (381.121) *supra.*

549. Couples experience terrible sorrow: they exchange messages of love for each other which intensify their desire for each other, but these desires necessarily remain unfulfilled.

550. For translation vide *ŚP* S.No. (129.67) *supra.*

551. For translation vide *ŚP* S.No. (380.121) *supra.*

(Verse 552 is corrupt and obscure)

553. For translation vide *ŚP* S.No. (413.127) *supra.*

554. The bridegroom gazes at his bride's private parts shut by the two panelled door of the thighs like the wondrous gateway to the heavenly city.

555. For translation vide *ŚP* S. No. (249.95) *supra.*

556. The lover's eyes that avoid the sweetheart would wander around till they land the face of her friend. The look in them bears the mystery and longing of love.

557. How is it possible to prevent your eyes from travelling towards your lover? Can you stop a greedy cow, a bearer of burdens, from a field of barley corn that is (temptingly) fresh?

558. It is my strong desire to be loved by you; but I do not know how to go about it. Please be kind enough to teach me so that you will love me.

559. Young girls are ever so restless in their minds through curiosity. But they don't know that love's mystery is in themselves alone whose breasts are just budding into view.

560. For translation vide *ŚP* S.No (234.92) *supra.*

561. For translation vide *ŚP* S.No. (419.129) *supra.*

562. Ah ! how much I am looking forward to the day when the flowers in my hair are crushed and I ask him about his journey and the hardships it caused him but only after our love-making is over.

563. For translation vide *ŚP* S. No (525.149) *supra.*

564. He holds the neck in tight embrace, plants his kisses on the eyes, takes off the lower garment — on the first occasion of love - making the bridegroom spends the night like this only.

565. For translation vide *ŚP* S. No. (388.122) *supra.*

566. As a result of inebriation, my dear young man, you are depriving yourself of the pleasure of kissing your young bride who is in her period and of passionately (or impetuously) embracing her neck.

567. The early morning sex game was far more delightful than that of the evening:

perfect because the intoxication caused by wine was worn off, and the joy was enhanced by confidence and by the broken girdle-a poor victim of their overbearing passion.

568. For translation vide *ŚP* S. No. (338.113) *supra.*

569. With great difficulty he loosened my arms (tightly clasped round his neck) like a knot tied up firmly by an ignorant person and I too pulled out my breasts as if they were plunged in his bosom.

570. O young boy (or My dear boy), you claim to be a reading and writing sort but have learnt nothing, come and embrace me. If it means, according to you, going to hell, we can do it together (with great pleasure !)

571. For translation vide *ŚP* S. No. (305.106) *supra.*

572. She caresses his body with hers, feeds her eyes by looking at him, kisses him and enjoys making love to him till his desire for love is satisfied.

573. Dear girl, rush away to him without wasting any more time on your make-up (or personal adornment) so long as his interest in you is keen. Once you let it fag (or flag) you'll lose any approach to his heart.

574. For translation vide *ŚP* S. No. (217.87) *supra.*

575. I know people are clever, also that I am amidst elderly people; but what can I do, my friend ? I can't restrain my eyes. They keep turning towards him only.

576. For translation vide *ŚP* S. No. (69.55) *supra.*

577. Mādhavānila's mind was full of love for Mahānumatī, he embraced her with his eyes, he kissed her with his eyes, he made love to her with his eyes he drank in all her beauty also with his eyes.

578. For translation vide *ŚP* S. No. (541.151) *supra.*

579. For translation vide *ŚP* S. No. (336.112) *supra.*

580. For translation vide *ŚP* S. No. (314.108) *supra.*

581. Charming love and extreme joy broke on her lotus-face so that her eyes bloomed and closed at the same time.

582. I felt I had come on a wonder, a treasure, a kingdom of heaven, a drink of nectar when I saw her in the nude.

583. For translation vide *ŚP* S. No. (319. 109) *supra.*

584. For translation vide *ŚP* S. No. (226.90) *supra.*

585. For translation vide *ŚP* S. No. (342.114) *supra.*

586. Salutations to Madhumathana (=Viṣṇu) who was so stunned by the unparalleled beauty of Lakṣmī as she emerged unexpectedly out of the ocean that his hands on the Mandara mountain remained arrested in movement.

587. O cloud, thunder with all your might, over me, alone, I am steel-hearted enough. But do not kill (with fright) my poor wife whose long tresses hang down her back.

588. For translation vide *ŚP* S. No. (256.96) *supra.*

589. Meaningful glances cast at each other and a round of amorous conversation leading up to an enjoyable sex play during the early hours of the morning positively confirm the love and confidence the couples have for each other.

590. For translation vide *ŚP* S. No. (128.67) *supra.*

591. I hit him a blow and hurt my hand. As he was trying to comfort it by blowing his breath on it, I quietly hugged him round his neck with the other arm.

592. O charming one, don't feel shy. Let me come closer to whisper in your ears. By sheer good fortune, deserved through many good deeds in previous lives, I have met you on this secluded and narrow path.

593. For translation vide *ŚP* S. No. (371.119) *supra.*

(Verse 594 is corrupt and obscure.)

595. For translation vide *ŚP* S. No. (420.129) *supra.*

(Verse 596 is corrupt and obscure.)

597. You see, friend, whatever work you undertake, good or bad, does come to an end, giving you whatever results. But an unhappy love-affair ends not when it ends.

598. Even the sight of the boundary of her native village where the sweetheart lives fills the lover with rapture, what of the charming and endearing (lit. invaluable) face itself?

599. O charming one, when you come to visit me only as a matter of courtesy, you delight my heart. How much of an excitement must it be to those whom you visit out of real love !

600. A look at the thighs of the farmer's daughter-in-law, smooth as the stem of the plantain-tree, made the barber's hands so wet (with sweat) that his nail-parer (or pair of scissors) shook.

601. The prayers that the learned Brāhmaṇa is muttering and chattering on the *ghāṭa* of the river Godā will go on and on, without avail, so long as the lovely looking daughter of the washerman is there.

602. The cow-boy who was trying to keep his tryst was so much shaken by the sidelong glance of the daughter of the master of the house *(gṛhapati)* that he didn't realize when the cow that he was milking had gone and the poor fellow was going through the empty gestures out in the air.

603. After enjoying the delights of love with me, he walked away only a step and came back and embraced me. During that moment's interval I felt I was a grass-widow and that dear husband of mine was a traveller (far out in distant lands).

604. Like some presiding deity of a deserted town she wears on her head, even now, the wreath which you once placed there with your hands, though it is now withered and without (any shape or) fragrance.

605. For translation vide *ŚP* S. No. (451.135) *supra*

606. Even an aged cow yields milk at the touch of the milkman's hand because of his dexterity. But, O young boy, it wouldn't be even with difficulty that you will secure a cow that would yield milk at your mere glance.

607. It is a rare chance indeed that a man of merit should get a wife that matches his merit with her love, beauty, youth, amorous disposition and wit.

608. For translation vide *ŚP* S.No. (519.148) *supra*

609. Out of her profound love for Hari, Śrī (i.e. Lakṣmī) treated herself trivially, when from her own place on Hari's chest she saw him courting angry Satyabhāmā or when she found herself smothered by the hugs of thousands (of dairy-maidens.)

610. (For translation vide *ŚP* S. No. (348.115) *supra*

611. The emotion of love of the high ups is kept so much concealed that nobody knows about it, whereas the longing for love of the suffering poor like us becomes the gossip of the town.

612. Who wouldn't like to retain her haughty pride and enjoy being flattered and appeased by her dear man ? But these winter-nights quite undo all our pride.

613. The mango-blossom may not be seen yet, dear friend, the Malaya wind may not have started blowing, but the longing in my heart tells me the Spring is around.

614. Lucky, she was unconscious because of the fragrance of the *kadamba* flowers, and she didn't hear the rumbling in the sky. Otherwise it could have claimed her life.

615. They tell me my husband, that hard-hearted man, sets out on his journey tomorrow: O venerable night, do extend yourself so much that there will be no tomorrow at all.

616. Don't break the news of her husband's arrival to her all of a sudden. She is already dying of separation. Unexpected joy tends to be fatal and she may succumb to the shock.

617. On the occasion of the first experience of sex how do the different / other parts of the body react at all ? Yes, they do. Thighs quiver, her face sweats and the heart palpitates with nervousness.

618. At the evening time young women decorate themselves with adornments,

send messages of love through (maiden-friends or) go-betweens (to their lovers) , and their somewhat unfulfilled desires revolve in their mind.

619. The evening gave joy to the damsels by bringing their lovers, and the night by affording the delights of love. But the morning went tediously on.

620. For translation vide *ŚP* S. No. (344.114) *supra*.

621. Did the moonlight increase the intoxication or the intoxication increase the moon-light ? Did the two together intensify erotic passion or perhaps it was the passion that intensified both to the highest degree ?

622. The beloveds were deprived of the pleasure of being appeased by their man; they couldn't even pain their feet by kicking their lovers. All their anger was dissolved by the moon-light as errand-girls normally do.

623. The tinkling sound of the bangles of the young wife produced at the time of her bath in the back-yard of the house intensified the longing for sexual pleasure in the son-in-law who has come to the house of his father-in-law in the afternoon.

624. The delicate jingling sound of the bangles on the slender arms of the servants produced, while they were doing the household work, aroused sex-desire in the couples.

625. Like a dear friend whispering in their ears words of wise counsel, the mango-blossom, placed on the ear, advises the proud ladies to forget their anger, howsoever justified it might have been.

626. You are indeed fortunate in that you have been embraced by that young woman who has put on a white garment, who is agitated, who is slow of gait due to her heavy hips and, is in her period and has approached you running.

627. In the meantime, the night that had patched up her quarrel with her husband, given free scope to her repressed desires and like a friend greatly encouraged her to enjoy the pleasures of sex, passed.

628. When the beloved damsels looked at the wine, the God of Love lifted up his bow, when in excitement they took it up he bent and slipped the loop

of the bow-string into the notch — ready for use and when they had a sip he fitted the arrow to the bow aiming at their lovers.

629. As the *Palāśa* woods around their village drop their leaves and decline in beauty, the desires and hopes in the minds of the not so very respectable women also wane and decline but they recive again as the woods come into bloom with fresh sprouts.

630. You see, dear child, that a woman living on the banks of the Godā need not be trusted to be chaste - the banks that are charming with Aśoka trees that are perpetually in bloom.

631. Today early in the morning, my friend, some one sang a song remembering, methinks, his dear sweetheart and that tore up all the wounds caused by the shafts of the God of Love to my heart.[4]

632. Although her husband was under her thumb and the festival was well on she did not dress up for the occasion out of sheer consideration for her poor neighbour whose husband was still abroad.

633. Of this otherwise worthless world the most precious contents are none but the young damsels with their gazelle - eyes and their slender waists — almost breaking under the heavy mass of the plump breasts resembling the temples of young elephants.

634. Lovers know that to beat the terrible heat of summer the sandal-paste is not half as effective as a close embrace of the beloved.

635. Those carefully planned sexual unions, marked by repeatedly stimulated passion can't be as charming as those matings in spontaneous passion, any where, howsoever and in whatever manner.

636. If she is young, her form, her manner of speaking, her dress — everything looks extraordinary.

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4. The printed text in *ŚP* and the corrected one on p.168 needs further to be corrected as follows:
अज्ज सहि केण गोसे कंपि मणे वल्लहं भरंतेण ।
दूसह / अम्हं मअण -सराहअ-हिअअ-व्वण-फोडणं गीअं ॥
(अद्य सखि केन प्रभाते कामपि मन्ये वल्लभां स्मरता ।
दुःसह/अस्माकं मदन -शराहत-हृदय-व्रण-स्फोटनं गीतम् ॥
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637. Praise be to the beautiful ladies whose smiles are gentle and hearty (sincere), whose manner of speaking is soft yet confident and whose eyes assure goodness.

638. The God of Love takes up his bow to help those young women who bathe during the afternoon, get reddish eyes, and who show their thighs and hips through their wet garments / clothes.

639. When young women get into an erotic mood and do up their hair, their faces brighten with a soft and charming glow brought on by the amorous disposition, which is softened by bashfulness, natural grace and sweet smile.

(Verse 640 is corrupt and obscure.)

(Verse 641 is corrupt and obscure.)

642. Love games with inexperienced maidens call for repetitious indulgence. They involve a lot of crushing and rubbing and give added pleasure through the girl's naive curiosity.

643. For translation vide *ŚP* S. No. (127.67) *supra*.

644. For translation vide *ŚP* S. No. (21.46) *supra*.

645. Village - maidens with their swelling breasts covered only by a *choli* dyed in the pigment of *kusumbha* flowers captivate the hearts of (even) grown up men during the festival of Madana (the God of Love).

(Verse 646 is corrupt and obscure.)

647. The God of Love takes for his abode the faces of young women with eyes, touched with a pencil of collyrium, the naturally red lips slightly painted red and are eager for the pleasures of love.

648. For translation vide *ŚP* S. No. (99.61) *supra*.

(Verse 649 is corrupt and obscure.)

650. The God of Love with his bow and arrows held ready makes these beloveds / women his favourite haunts, who with their thighs quivering in excitement practise inverted coitus, close their eyes in pleasure and let their hair be

dishevelled.

651. Who can forget his intercourse with his wife that is unartful yet impassioned, marked by genuine feeling, untouched by flattery and free yet not without modesty ?[5]

652. Taunting remarks not unaccompanied by smiles, ostentatious politeness veiling resentment and quarreling only with tears - these are the ways of noble ladies.

653. For translation vide *ŚP* S. No. (206.84) *supra.*

(Verse 654 is corrupt and obscure.)

655. When young women do not stop their sex-play (with their lovers) even when they have attained the (highest) pleasure, thereby we feel that there is something tangible in this mystery of love-making.

656. May the prostitutes be happy with their various arts of love which include many erotic acts that satisfy the desire for carnal pleasures in many impetuous minds.

657. The daughter of the master of the house *(gṛhapati)* turned her pair of eyes towards the stage (or play-house) in such a way that even the actors and the spectators both fixed their gaze on her face.

658. For translation vide *ŚP* S. No. (230.91) *supra.*

659. For translation vide *ŚP* S. No. (123.66) *supra.*

660. "The actor will dance", the village people will witness (his performance) and the village-chief will play the role of a Jester (?) provided his daughter,

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5. The text may be restored as follows:
तह उज्जुअं पि रसिअं चड्ड-परिहीणं पि दिण्ण-सब्भावं ।
वीसंभे वि (सलज्जं) को घरिणिरअं ण संभरइ ॥
(तथा ऋजुकमपि रसितं चटु-परिहीणं दत्तसद्भावम् ।
विश्रम्भेऽपि सलज्जं को गृहिणीरतं न संस्मरति ॥)

who is notorious for spoiling the performance (by her seductive beauty, arresting the attention of both the actors and the spectators towards herself) does not attend the performance.

661. For translation vide *ŚP* S. No. (530.150) *supra*.

662. Those very words that we speak are used by every one else. But when he speaks them, they enrapture my heart.

663. Other beautiful women too have in their faces oval-shaped eyes with long lashes and dark balls on their whites but they don't have the art (knack) to use them effectively.

664. The washerman's daughter who spoke charmingly and who had prominent and quivering breasts made all men stay at the *ghāṭa* of the river as if it was their home.

665. You silly woman, aren't you ashamed when you ask me about the life of my husband? What is the use of abundance of flowers to a *maruvaka* plant which is all fragrant?

666. When the young maiden yawns and encircles her lotus-like face with her languid arms, it looks like the moon with its halo.

667. In this wide world and its thousands of beautiful women she alone has her (extremely beautiful) right side exactly like the (extremely beautiful) left.

(Verse 668 is corrupt and obscure.)

669. For translation vide *ŚP* S. No. (155.73) *supra*.

670. For translation vide *ŚP* S. No. (41.50) = *VJ.* S. No. (1.19) *supra*.

671. For translation vide *ŚP* S. No. (32.48) *supra*.

672. The charming woman swells with youth like a river in spate, unsteady, forceful, captivating and irresistible.

673. (The image of) the woman you love rises / appears imperceptibly in your mind while you are making love to another woman in whom you may or

may not have noticed any of the peculiarities / qualities of the woman you love.

674. The washerman's young daughter whose slender waist bends under the burden of her full bosom (lit. lofty and plump breasts) that shakes with every movement wrings the hearts of young men as she wrings clothes. [6]

675. The eyes of the whole village (i.e. the people of the whole village) suddenly opened wide and fixed in a motionless stare when the upper garment of the village-chief's daughter became wet with tears and slipped down baring her breasts to view.

676. On whatever part of her body one's eyes fell they remained fixed there only with the result that no one has seen her full and whole.

677. For translation vide *ŚP* S. No. (99.61) *supra*.

678. For translation vide *ŚP* S. No. (431.131) *supra*.

679. As I was going over the pleasures of love I had enjoyed with him, there was a rumbling of the *first* clouds of the season, I felt it sounded like the drums they beat when a criminal is being led to the place of execution.

680. The first half of the night passed like a brief moment when I lay awake expecting my dear husband any time (but when he didn't turn up) the second half was as long as a year for me plunged deep in grief or for me in torment.)

681. For translation vide *ŚP* S. No. (528.149) *supra*.

682. For translation vide *ŚP* S. No. (220.87) *supra*.

683. From the courtyard of the house of the hunter's wife a heap of the tiny parings of (the hunter's) bow fluttered up in a gusty wind, as if it was a banner proclaiming her good fortune !

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6. The text of the *gāthā* may be reconstructed as follows:
पीलेइ चलंतुण्णअ-थोर-त्थण-अइ-सुणमिअ-तणु-मज्झा ।
वत्थं सोज्झअधूआ हिअएहिं समं जुआणाणं ॥
(पीड्यति चलदून्नत-स्थूल-स्तनाति-सुनमित-तनु-मध्या ।
वस्त्रं रजकदुहिता हृदयैः समं यूनाम् ॥)

684. The grown up ladies looked at Kṛṣṇa as (God) Nārāyaṇa, young women as the consort of Śrī (i.e., Lakṣmī) and young girls, out of curiosity just like that.

685. For translation vide *ŚP* S. No. (415.128) *supra*

686. That man, however clever,wanting to be still on the right side of his first wife goes quite off his mind when he sets his eyes on the charming and graceful movements of his newly wedded second wife.

687. That lady *(jāyā,* v-l. *jārā*-flirt of a woman / adulteress) knows how to conceal cleverly whatever indecencies she practises so that her name still tops the list of decent ladies.

688. For translation vide *ŚP* S. No. (428.131) *supra*

689. For translation vide *ŚP* S. No. (144.71) *supra*

690. For translation vide *ŚP* S. No. (390.123) *supra*

691. For translation vide *ŚP* S. No. (484.142) *supra*

692. For translation vide *ŚP* S. No. (388.122) *supra*

693. For translation vide *ŚP* S. No. (602.162) *supra.*

(Verse 694 is corrupt and obscure.)

695. For translation vide *ŚP* S. No. (48.52) *supra*

696. For translation vide *ŚP* S. No. (438.133) *supra*

697. The young woman wearing her stained under-clothes (sanitary napkin) spent the whole night in a passionate love affair with her borther-in-law but ordered him not to touch her — when the day came.

698. The winnowing basket was burnt; the grams were not fried; the wayfarer too went away. My mother-in-law started shouting at me. She might as well have played a flute to a deaf person.

699. For translation vide *ŚP* S. No. (478.141) *supra*

700. Whose heart will succeed in resisting a gazelle-eyed damsel's stealthy glance shot from an eye whose brow has been raised, and reflecting the whiteness of the teeth that showed themselves in a smile ?

701. The bashful young ladies, afraid of public scandal, passed the whole day and night in vain in apprehension as to whether their love would be accepted or rejected.

702. The hearts of young bashful women, simmering within, burn like wet wood with the fire of separation.

703. For translation vide *ŚP* S. No. (501.144) *supra*.

704. For translation vide *ŚP* S. No. (575.157) *supra*.

705. For translation vide *ŚP* S. No. (398.125) *supra*.

706. For translation vide *ŚP* S. No. (397.124) *supra*.

707. My beloved was within the range of sight, yet I couldn't keep my eyes on him for long, my friend ! The roads in this wretched village twist and turn like a writhing snake that has been hit with a stick.

708. That man's mistress, whose face has been drenched with her perspiration, kisses, as if it is his cheek, the yellowing leaf blown towards her by the wind from the banyan tree under which he had often made love to her.

709. Our salutations to those unchaste women into whose mirror-like hearts whoever comes before them quickly enters.

710. The breasts of the young maidens gradually swell to stand out in full form and Madana, the God of Love, chooses them as his gateway to their heart.

711. This daughter-in-law of mine! She has brought disgrace to the family. My son used to make a kill only with a single arrow but these days he needs two. Look my daughter-in-law, your upstanding breasts have done all this! (My curses on them!)

712. For translation vide *ŚP* S. No. (495.143) *supra*.

713. His complimentary words, free from falsehood, quickly satisfied and relaxed

her even in the absence of physical pleasure.

714. For translation vide *ŚP* S. No. (381.121) *supra*

715. For his sake, my dear friend, I set aside modesty (or sense of shame), transgressed the bounds of morality and invited defamatory remarks. That one has now become indifferent towards me.

716. As a man becomes more and more senile with age or more and more of a victim of misfortune or more ungainly, his noble lady's love for him increases.

717. (Note : *tentatively* it may be translated as follows :) Kṛṣṇa, free from longing for a city-bred maiden's love, remembers (the pleasures of) sexual dalliances with Rādhā that were straight and full of nothing but genuine love.

718. For translation vide *ŚP* S. No. (227.90) *supra*

719. For translation vide *ŚP* S. No. (382.121) *supra*

720. O unfortunate woman, why don't you now raise up your husband who has fallen prostrate at your feet ? This is just the way love declines from the heart to the feet— declines from the highest pitch to the lowest.

721. Dear friend, today in the course of sexual dalliance with a view to driving away his disconcertment *(vailakṣyam),* I , although not satisfied tightly embraced my lover/ husband who was quite satisfied.

722. I would much rather be a *cāṇḍāla* woman than a prostitute in this world of men. However genuinely a prostitute may give pleasure to a man, to him it is just commercial.

723. O Nīlakaṇṭha, why are you going away (emending *'gacchasi'* to *'dacchasi'*, do you see me?) or you who delight the minds of people are you asleep? Hit by the arrows of the God of Love I have come here to you.

724. While in bed with her husband the adullterous woman imagines him to be her lover and breaks into perspiration, trembles and feels thrilled : this way she arouses her husband's passion.

725. For translation vide *ŚP* S. No. (656.172) *supra*.

726. My friend, look at the wonderful / terrific trick the wife of a man, who was blind in one eye, once employed; promptly she shut his normal eye by a kiss and let her lover slip out.

727. Is it not that because of this quality that prostitutes are desired? The quality namely, they have the same expression on their face for the agreeable as well as the disagreeable.

728. A certain grownup bridegroom proficient in his own job enjoyed the sex-game with his inexperienced bride in such a way that the bride too enjoyed the sex-game with him as if he was inexperienced.

729. For translation vide *ŚP* S. No. (280.101) *supra*.

(Verse 730 is treated in the Notes.)

731. Even after the intercourse was over, the harlot kept her private parts unchanged in the same position and looked at her partner in such an enticing way that erotic feelings flared up in him again.

732. As the days for celebrating his wedding approach nearer, and nearer the prospective bridegroom engages himself in flattering the mistress of the house (? the would-be mother-in-law) more and more.

(Verse 733 is treated in the Notes.)

734. O, you, who are affectionate towards your husband, in your attempt to pluck the fruit of *kāravellī* creepers for your dear husband, you pressed so hard against the creepers of the hedge that their thorns pricked hard your plump breasts. Now, you may have to face the music for it.

735. For translation vide *ŚP* S. No. (246.94) *supra*.

736. Clandestine love-affairs become pleasurable when the lamp is blown out by the breath of the mouth, when the whispered conversation is not without apprehension and when the lips are left without bite-marks through her repeated implorings !

737. At the height of their sexual pleasure well-bred young women feel in their throats words to express their joy which they would repress out of modesty, but these words finally do come out on their tremulous lips.

738. It is only the fortunate (or the blessed) ones who can see their wives bend down their faces through modesty at the end of their sexual union and have their lotus-like faces moist with perspiration and look at the husband with half-closed eyes.

739. Even after the intercourse was over and she was busy doing her dishevelled hair, she gave her lover such an enticing smile that he felt aroused again — his passion flared up again.

740. For translation vide *ŚP* S. No. (127.67) *supra*

741. I felt satisfied, dear friend, when I had him tightly in my arms and my continuously heaving breasts pressed against his chest.

742. For translation vide *ŚP* S. No. (655.171) *supra*

743. The lip is let go to kiss again; the eyes turn away to come back to drink her beauty again; the embrace is loosened to have a closer one again; and the love-making has a pause so that there is a more passionate one again.

744. For translation vide *ŚP* S. No. (282.101) *supra*

745. The newly married damsel who is cool like sandal - paste and wet with the bath she just had, embraces her husband and relieves him at once of both of his torments : the one caused by the (hot) summer and the other by the God of Love.

746. To kiss fair and bright faces of young romantic women on silver - bright autumn nights as their eyes dilate is only for men that are fortunate.

747. In the Winter season the perspiration of the couples engaged in love-making— tight hugging, is coloured red by the saffron paste with which the breasts are anointed and it looks like the blood thrown out by Winter.

748. For translation vide *ŚP* S. No. (74.56) *supra*

749. Right now will his sight be restored by reflection in the Magic (Clinical) mirror : This thought made the young wife thrilled and excited as she gave the mirror to her husband.

(Verse 750 is treated in the Notes.)

(Verse 751 is incomplete and obscure.)

752. For translation vide ŚPS. No. (304.105) *supra*.

753. For translation vide ŚPS. No. (233.92) *supra*.

754. You hard-hearted one, the poor girl day by day is waning like the crescent moon at the sight of your guilty face which also grows darker and darker like the nights of the dark half of the month.

755. She closed her eyes and imagined that her husband was in her bed with her. In trying to embrace him, she only held herself with her hands on which the breacelets were hanging loose.

756. On seeing a beloved person that has been difficult to obtain, one becomes quite limp, confounded, overcome and overwhelmed.

757. Happy? How can — be happy? From the top of that shortish mango-tree which stands in the front yard of (our) house, there has come out something disastrous (viz. a spray of blossom).

758. For translation vide ŚPS. No. (486.142) *supra*.

759. For translation vide ŚPS. No. (679.175) *supra*.

760. O, friends, why do you tell me that the third quarter of the night has already passed and that I should go to sleep? The fragrance of the *śephālikā* makes it impossible for me to sleep. You better go to sleep, all of you, please.

761. In the dead of winter, as the wayfarer wanders homeless and recalls the face of his wife, his cold disappears and he feels warm enough to perspire, though he has a sprinkling of snow on him.

762. O, you with tremulous eyes, with a moonlike face, with swelling breasts, with thighs like the trunk of a lordly elephant, with slender waist, the winter

night, although long, is about to end (lit. comes to an end) ! How is it that you still are angry?

763. For translation vide *ŚP* S. No. (413.127) *supra*

764. For translation vide *ŚP* S. No. (616.165) *supra*

765. Those who do not make a show of their authority and behave like servile slaves when their women are angry and appease them — they alone are the darlings of women, the others, miserable masters.

766. For translation vide *ŚP* S.No. (615.164) *supra*

767. When of the two who have long shared joy and sorrow together and whose love has grown strong over a long period of time, one dies,it is that one that remains really alive, and the other one dies.

768. Where there is no sleeplessness, no jealousy, no distress, no anger and no coaxing and cajoling out of genuine affection — love does not exist at all. (or one wonders whether there is any love at all !)

769. Love that has somewhat lost its edge through over-indulgence in erotic activity, is sharpened again on the whetstone of jealous anger and pride.

770. Do not go out, O, daughter, to collect flowers, Gods are pleased (even) with a handful of water. The banks of the Godāvarī have undone many reputations.

771. Looking at her husband who was handsome in every way, the faithless young wife said, "Why hasn't the Creator made him my lover?"

772. She did not give up her (deep) attachment (for her dear husband); even though she was subjected to humiliation, she shed no tears. With her eyes moist she simply heaved a sigh when she found that her husband had gone.

773. The lady can't make up her mind. Does she tilt the balance in favour of her pride or prefer to lose her face?

774. Her (Satyabhāmā's) heart was overpowered by joy and owing to the excitement thus caused, tears gathered in her eyes and in spite of her attempts to supress them, they still rolled down and fell on the back of Hari

(i.e. Kṛṣṇa) who was lying prostrate at her feet.

775. "As long as he (dear husband or lover) does not give me the limit (*avadhi*, the date of return from journey abroad), as long as he does not loosen the tight hug and I have not the luck to die" — So long I have made myself firm.

776. For translation vide *ŚP* S. No. (314.108) *supra*

777. For translation vide *ŚP* S. No. (328.110) *supra*

778. For translation vide *ŚP* S. No. (321.109) *supra*

779. Well I may cover eyes with both my hands on seeing him. But how can I conceal my entire body, covered with goose flesh (with ecstasy) like a *kadamaba* flower?

780. For translation vide *ŚP* S.No. (305.106) *supra*

781. For translation vide *ŚP* S. No. (238.93) *supra*

782. For translation vide *ŚP* S. No. (256.86) *supra*

783. For translation vide *ŚP* S. No. (738.185) *supra*

784. For translation vide *ŚP* S. No (.230.91) *supra*

785. For translation vide *ŚP* S. No. (560.155) *supra*

786. For translation vide *ŚP* S. No. (233.92) *supra*

787. For translation vide *ŚP* S. No. (340.113) *supra*

788. For translation vide *ŚP* S. No. (323.109) *supra*

789. For translation vide *ŚP* S. No. (124.66) *supra*

790. For translation vide *ŚP* S. No. (459.137) *supra*

791. For translation vide *ŚP* S. No. (186.80) *supra*

792. Young lady, you desire a very long life; don't you bother yourself with the *rasāyanas* which may not be dependable; better take to separation (from your

beloved) so that your days will be as long as *yugas.*

793. The pleasures which were enjoyed in the company of the lover — those very pleasures become unpleasant in his absence, my dear friend.

794. For translation vide *ŚP* S.No. (381.121) *supra.*

795. For translation vide *ŚP* S.No.(372.119) *supra.*

796. For translation vide *ŚP* S.No. (451.135) *supra.*

797. For translation vide *ŚP* S. No. (321.109) *supra.*

798. For translation vide *ŚP* S.No. (768.190) *supra.*

799. For translation vide *ŚP* S.No. (542.152) *supra.*

800. For translation vide *ŚP* S.No. (413.127) *supra.*

801. A clever young dairymaid standing amidst a group of dairymaids like herself, under the pretext of complimenting them on their dancing, kisses them on their cheeks, but in fact kisses Kṛṣṇa as reflected on their clear skin.

(Verse 802 is corrupt and obscure.)

803. For translation vide *ŚP* S.No. (81.57) *supra.*

804. A grownup lady saw a particular young man sitting with his friends and she closed the petals of a fully blown lotus with her hand to look like a bud. Why did she do this ? (What did she mean by this?)

805. For translation vide *ŚP* S.No. (151.72) *supra.*

806. For translation vide *ŚP* S.No. (484.142) *supra.*

(Verse 807 is treated in the Notes.)

808. For translation vide *ŚP* S.No. (235.92) *supra.*

809. If a man has plenty of wealth and gives away some of it, is there any cause for surprise in it? But you seem to be passing on to your rivals (your husband's other wives) a lot of distress or misfortune, though you have none

yourself.

810. The poor me lives on: the village is nothing more than the *palāśa* trees; the memory of the old groves haunts, no mark of our love survives!

811. That flock of parrots in the sky, that group of wayfarers on the road, that group of deer in the field — none makes any movement whatever — they are all spell-bound by the loud and shrill *"chu chu"* sound of the girl in the paddy field (whirling her swing and frightening birds).

812. Love disappears when you don't see the object of your love or when you see it far too much! It dies also because of malicious gossip, but sometimes it (love) disappears just like that.

813. For translation vide *ŚP* S.No. (60.54) *supra*.

814. For translation vide *ŚP* S. No. (264.98) *supra*.

815. For your sake, dear boy, that poor girl has been sitting in the porch of her house across which she has hung a garland of flowers to welcome you. Now she wilts like the garland.

816. For translation vide *ŚP* S. No. (70.55) *supra*.

817. Small in the beginning her breasts like Madhu-mathana (i.e. Viṣṇu, who assumed the form of Vāmana, a dwarf), grew in size and stature and have now produced three folds on the abdomen, Madhumathana (= Viṣhnu) having grown formidable enough to subdue Bali.

818. Victory to the glance of Lakṣmī that, at the end of the churning of the ocean, fell on Viṣṇu like garland during *svayaṁvara* (self-choice, the election of a husband by a princess or daughter of a Kṣatriya at a public assembly of suitors).

819. For translation vide *ŚP* S.No. (746.187) *supra*.

820. In this forest which is full of tigers *(puṇḍarīka),* O, gazelle-eyed one, with a white parasol *(puṇḍarīka)* in your hand, which white twice-born (a Brāhmaṇa or a bird) are you in search of?

821. Because of the cooing of the pigeons which are resting on the slightly visible

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Note : the word *puṇḍarika* means : i) a white lotus, ii) a white umbrella iii) a tiger iv) white (the colour.)

metallic peg (supporting the dome on the tòp of the temple -turret), the temple is moaning with pain as if it has been pierced with a pale (*śūlā* = a sharp iron pin or stake, any sharp or acute pain).

822. Look here at the entrance of the temple in this god-forsaken village, the wayfarer in winter stirred the straw-fire which was dying out and it looked like a bear that has been ripped open.

823. For translation vide *ŚP* S.No. (344.114) *supra*.

824. How can you, my friend , possibly live in this accursed village where the moon-face of the farmer's daughter-in-law is bright enough to dispel darkness and you cannot therefore hold your tryst with your girl and thus have your hopes all dashed?

825. For translation vide *ŚP* S.No. (386.122) *supra*.

826. When the young woman sees her brother-in-law chopping down the *karañja* tree on the river bank, she feels much distressed — her desire to enjoy the pleasures of love under that tree is now frustrated.

827. For translation vide *ŚP* S. No. (602.162) *supra*.

828. When she hears the twitter of the birds as they fly from the water reeds her usual rendezvous, the young daughter-in-law, engaged in her household chores, feels her limbs limp.

(Verse 829 is treated in the Notes.)

(Verse 830 is treated in the Notes.)

831. You need not feel so weepy and downcast, my dear, because the tall paddy is soon to be harvested. Look, there you have the thick yellow hemp with its face painted like an actress!

832. For translation vide *ŚP* S.No. (311.107) *supra*.

833. For translation vide *ŚP* S. No. (601.162) *supra*.

834. The monkey already once stung, slinks away, shakes from a distance the branch of the *Jambū* tree, again draws near, growls but does not try to pluck

the *jambu* fruit, thinking it to be a bumble-bee.

835. For translation vide *ŚP* S. No. (126.67) *supra*.

836. The unchaste woman, in the very presence of her husband takes up the *Vetasa* (reed-) twig bearing new blossom and presents it to her brother-in-law who is melancholy.

837. For translation vide *ŚP* S. No. (125.66) *supra*.

838. The unchaste woman picks up the *madhūka* flowers — the last of the season — which have now become difficult to find and weeps while picking them up as if she was collecting the remains of the bones on a funeral pyre of a dead relative.

839. A wanton woman who had a date with her lover in a thicket listens to the crunching sound as the fallen leaves-are being crushed by the feet of the approaching lover.

(Verse 840 is treated in the Notes.)

841. That cotton field, dear friend, has been devastated by cursed frost; think therefore of something else to make our union possible.[1]

842. My dear friend, this glory and ornament of our village, this charming bed of lotus-plants has been ruined by winter — now it looks like a reaped sesamum field.

(Verse 843 is treated in the Notes.)

(Verse 844 is corrupt and obscure.)

845. Seeing her husband sprinkling with water the young *karañja* plant in the back-yard of the house, the wife and her younger brother-in-law exchange

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1. For text vide *Additions* (p.5) S. No. (841.20.)

looks and smile significantly.

846. The Muralā (river) meanders near our village and at every bend there are lovely thickets of reeds. Dear brother-in-law, you havn't visited our village nor seen the river, have you?

847. That foolish deer was so tormented by the accursed mirages that it turned away its face even from real water (of the rivers)!

(Verse 848 is corrupt and obscure.)

849. O, *Madhūka* tree, forming a dense thicket on the bank of the river Godā, O, you who are bending under the burden of countless flowers and whose branches are reaching as far as / almost touching the ground below, please listen to my prayer : Don't be in such a hurry to shed your flowers and leaves (lit. shed (your leaves and flowers) rather slowly).

850. For translation vide *ŚP* S. No. (708.180) *supra*.

851. O, Banyan tree, you have as it were interned the dark half of the month in the village square (lit. the central village-yard), the entire village clinging to you (residing around you) over a long distance on all sides, with you at the centre, lives happily in spite of the strict and intolerant chief.

(Verse 852 is corrupt and obscure.)

(Verse 853 is treated in the Notes.)

854. The forceful current of the mountain stream is sweeping down the *kadamba* flower, while its filaments are being torn by the whirling water but the bee clinging to it does not give it up, it sinks and comes out of the water with it.

(Verse 855 is corrupt and obscure.)

856. You are plucking the twigs of the *Karañja* tree on the bank of the river with a hope to reach heaven, but O, pious man, your feet are still planted on this earth !

857. Why do you complain that you get no alms in such a big village like ours;

as a matter of fact, O, monk, you should thank your stars you are still alive—you, destroyer of the *karañja* tree !

858. Apprehending that it would (otherwise) be denuded of its leaves by the wayfarers, the wanton women secretly sprinkled with a solution of turmeric powder (or rice-flour) the leaves of the banyan tree which cast a dense shade.

859. For translation vide *DHV* S. No. (1.6) *supra*.

(Verse 860 is corrupt and obscure.)

861. For translation vide *ŚP* S. No. (629.167).

862. Dear Muralā, if you go on uprooting all trees and groves from your banks, I am afraid, like the Gangā you will have none but the ascetics there.

863. O, Narmadā, I shall complain to the Ocean, your husband that today setting aside all decency, you accompanied your lover, the Flood to the reed-bower / that you were led to the reed-bower by the Flood (your lover) !

864. This is indeed very decent of you ! O, Muralā ! You are charming by nature and your water is cool. You have sent it inside the thicket (where I often meet my lover) !

865. O, Kāveri, where is all that flood-water with which you devastated the bowers of reeds on your banks ? They (the banks) are now ablaze!

866. The wind rudely shakes the (huge) banyan tree in the village and many pale-coloured leaves fall down and along with them fall the hearts of many wanton women, my friend !

(Verse 867 is corrupt and obscure.)

868. O, you Wood of Reeds, may you live long ! May you also have my span of life ; you are a friend of wanton women and you are generous with branches and leaves; you provide water around you and even when it is day you make it (look like) early night !

(Verse 869 is treated in the Notes.)

870. Hail Godā ! Your banks are full of woods drenched in the first showers of

the season, always fragrant and rich in the honey of flowers.

871. O, You have made me thin ; You have taught me to weep long; you have emboldened me to be disrespectful; now please don't come to disregard me.

872. (i) It is only some *Karmas* (done in the past lives) that urge a helpless person to seek happiness in the love of an inaccessible person.

(ii) We wouldn't know how that love will end—it began thus : deep inhalations drying the whole body and heavy exhalations (with the emended reading : *ṇīsāsāsāsa)*.

873. My friend, why do you torment us with your shaking of head and with heavy sighs interspersed with your indifferent hums at every word (spoken by us) ?

874. This business of love ! It is an altogether different kind of secret, dear (lit. O, fair one). It shows more when concealed than when revealed.

875. My friend, today while crossing (the river) Muralā I spoke these words to that young man meaning to tell him that he had failed to keep the appointment.

876. For translation vide *ŚP* S. No. (707.179) *supra*.

877. For translation vide *ŚP* S. No. (770.191) *supra*.

878. For translation vide *ŚP* S. No. (630.167) *supra*.

879. For translation vide *ŚP* S. No. (388.122) *supra*.

(Verse 880 is treated in the Notes.)

(Verse 881 is treated in the Notes.)

882. For translation vide *ŚP* S. No. (40.50), *DHV* S. No. (15.9) *supra*.

883. What do you think brings lovers close to each other ? — a friend, a messenger, or a wood-grove on the river-bank ? It is the pitch darkness, a loving friend of all wanton women !

884. For translation vide *ŚP* S. No. (363.118) *supra*.

885. The silk dresses the young women are wearing look so much like the moonlight that they can embrace their lovers without being noticed at all by their parents (or elders).

886. That mischievous moon, my dear, is dark on most of his body and only a small part is left bright. I wonder why the moonlight then is not dark.

887. How much of water in the form of the moonlight the lake of the sky must be having ? It never comes to an end though it streams down through countless rays of the moon.

888. How can an unfortunate woman like me, Sir (?) have a chance to go out to meet her lover when that *cāṇḍāla* (outcaste) of a moon goes about warning people off the road by hitting the stick of the rays that outcastes carry ?

889. What has the moon that has escaped unharmed from the various animals in the sky such as the Fish, the Crocodile, the Crab, the Bull, the Scorpion and the Lion to fear from Rāhu who, poor fellow, lives only as a severed head ?

890. O, moon, you'll just not be noticed, so long as this thousand-year-old banyan tree with its rich foliage and thick shade is overhead.

891. We, women of easy virtue adore you, Rāhu; as an enemy of the moon you are welcome to us. When as a goblin of clouds you capture him even partially, please see that he doesn't escape.

892. For translation vide *ŚP* S. No. (390.123) *supra*.

893. When the young bride lost her virginity in the thicket by the riverside, the birds in their embarrassment flew up and flapped their wings to remark (or to say) 'how shameful', 'how shameful' !

894. For translation vide *ŚP* S. No. (440.133) *supra*.

(Verse 895 is corrupt and obscure.)

896. For translation vide *ŚP* S. No. (484.142) *supra*.

897. The farmer's daughter-in-law plucked a tender leaf of the Vetasa and wore

it on her ear ; by a significant smile and glance she conveyed to her brother-in-law that he had failed to keep the appointment.

898. For translation vide *ŚP* S. No. (263.98) *supra.*

899. When on the morning after, the young man sees the lotus-face of his sweetheart flushed with bashfulness, the joy of satisfaction he gets cannot be equalled even by the raptures of his first coitus with her.

900. For translation vide *ŚP* S. No. (734.185) *supra.*

901. For translation vide *ŚP* S. No. (58.54), *DHV* S. No. (5.7) *supra.*

902. For translation vide *ŚP* S. No. (52.53) *supra. DHV* S. No. (31.12) *supra.*

903. "Tidy up your clothes, stupid girl. Now, you brother-in-law's little son, get going. You are slender waisted and from your thin arms no wonder, your bangles are slipping down"—said a companion of the girl whose indiscreet love affair she was trying to cover up.[1]

(Verse 904 is treated in the Notes.)

905. While talking to your brother-in-law's wife, the way you try to cover your lower lip that has been cracked by winter shows, O, you foolish girl, that you are in pain.

907. Then the Master Acala said : If within some days you do not bring to my feet the courtezan (Devadattā), I shall certainly die.

908. Hey, young man, just a word with you. But then I would rather not say it. Let her go to blazes ! What do I care for such a fool who thoughtlessly got involved with a heartless fellow like you.

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1. अत्ता धर णेवच्छं, ताहिइ (? ता हअ-) दिअरस्स पुत्तअ अवेहि !

तुह कम्म-वावड-तणु-तणुलआएँ गलंति वलआइं ॥

(सखि धर नेपथ्यं तावद् हतदेवरस्य पुत्रक अपैहि ।

तव कर्म-व्यापृत-तनु-तनुलताया गलन्ति वलयानि ॥)

909. For translation vide *ŚP* S. No. (372.119) *supra*.

910. For translation vide *ŚP* S. No. (188.80) *supra*. *ŚP* S. No. (49.52) *supra*.

911. For translation vide *ŚP* S. No. (464.138) *supra*.

912. Her jealous husband does not allow her to gather the *madhūka* flowers at night. But, my friend, he goes out to gather them himself, extremely simple-minded that he is.

913. For translation vide *ŚP* S. No. (189.80) *supra*.

914. For translation vide *ŚP* S. No. (665.173) *supra*.

915. I know he has committed love's offence. I know whatever he says is all false. But when he starts appeasing me I start considering myself the offender.

916. For translation vide *ŚP* S. No. (755.188) *supra*.

(Verse 917 is treated in the Notes.)

918. Sleeplessness caused by separation from you does not let me to have the joy of seeing you even in a dream and because of the tears I have been deprived of even the pastime of looking out on the way of your coming back home.

919. For translation vide *ŚP* S. No. (417.128) *supra*.

920. She (Śakuntalā) showed no regard for her elders, nor did you (O, Duṣyanta) consult any of her people. Each one of you have acted on your own. Is there any room for a third party like me to have any say ?

921. You have been married to an unpleasant looking, jealous and stupid man. Please, tell me, now, my dear, how you manage to live (with him).

922. You submit to your husband just for the sake of your livelihood but when it comes to enjoying the real pleasures of sex could you do it, you silly girl, without compromising your moral values?

923. (A *dūtī* addresses a *nāyaka:)* "O, Son of a farmer, the beauty of the face of the moon-faced one now imitates the colour of the corn of the *Ghaṇasāli*

paddy. The lady with a slender belly is becoming thinner and thinner. Do what is proper (for her or for the occasion)."

924. O, unkind one, O, you, who are afraid of your wife, O, you, whose sight is difficult to have, O, you, who are like an insect in a *nimba* berry, O, you son of the village-chief, the entire village is growing lean because of you.

925-26. "O Ghenṭākarāla, return our clothes which you have taken away while we were bathing. We have to hurry back to heaven. But how can we go, when our clothes to be put on after bath are taken away? If we don't, we are afraid, when the night ends and the day dawns we shall remain here only but changed into stones through Indra's curse."

When the celestial nymphs said this Ghenṭākarāla (in the Section called the Kaliṅgasenālambha) replied : "I'll return you your clothes only if one of you weds me."

927. (This passage is in prose and cited from *Śākuntala*. Priyaṁvadā says to Śakuntalā :)

Dear friend, it is not proper for you to go - - You owe me two watering of trees. Come then, having freed yourself (from the debt of honour) you'll go.

928. I am emaciated because of separation. The fire of separation is unbearable. My life is uncertain (or in a precarious condition). "What message should I send him (my lover) ? My friend, you yourself know what is proper for the occasion or fit to be done. (At all costs bring him here without delay.)

929. For translation vide *ŚP* S. No. (39.50) *supra*.

(Verse 930 is corrupt and obscure.)

931. For translation vide *ŚP* S. No. (70.55) *supra*.

(Verse 932 is corrupt and obscure.)

933. For translation vide *ŚP* S. No. (454.136) *supra*.

934. For translation vide *ŚP* S. No. (760.189) *supra*.

935. For translation vide *ŚP* S. No. (414.128) *supra*

936. Out of their longing for the pleasure of meeting their lovers they send their errand girls to them and quickly despatch their own eyes to watch the way.

937. For translation vide *ŚP* S. No. (362.117) *supra*

938. He will go to her house ; he will find an opportunity; he will approach her; he will speak out what he has in his mind. But what kind of response will he get?

939. For translation vide *ŚP* S. No. (390.123) *supra*

940. The messenger has long gone. The question whether he will come or no swings my heart between life and death.

941. The errand-girl hasn't come back; the moon has risen; even the night is passing; everything everywhere has gone wrong. What shall we say and to whom?

942. The young women, withdrawing the face from the hand of the maiden friend (who was adorning it) with the ornamental mark still unfinished, excitedly (or hurriedly) instructed the messenger maidens, who had returned, (regarding the mission to the beloved).

943. The young gay women did not proceed to meet their lovers, nor did they do their hair nor question the errand-girls (or messenger girls) (about the mission to the beloved). Disappointed (or frustrated or bewildered) by the moonlight, they trembled as they stood stupefied in mind.

944. Although she did not actually say it, her face with the eyes wide open and drops of perspiration trickling down her cheeks, did tell me that the sexual intercourse has ended.

945. "Look, look, he hasn't turned up" — as she was joking like this, her extreme joy defied her attempts to hide it, and flowed down her cheeks.

946. Dear girl, this running up and down on my errands has quite tired you, see, the flowers from your braided hair have slipped off, some have even dropped; please rest a while before you tell me what message my young

man has sent (through you).

(Note : The messenger girl has played her mistress false, betrayed her and enjoyed sex-game with the lover of her mistress).

947. "You have always said you would do my work as if it is your own. You have remained true to your word and now acted on it" — so said the young lady to her errand-girl (who has slept with the lady's lover).

948. For translation vide *ŚP* S. No. (477.140) *supra*.

949. The young women made their messenger-girls repeat several times whatever their young men had said true or false, though it made them sad.

(Verse 950 is treated in the Notes.)

951. "When the night is so far gone, do you still expect him? Have patience, he will not come" - this way the messenger girls wanted to put the young women to test. Actually their young men were already there.

952. All along she was busy painting sensational pictures of her meeting with her lover and when her errand-girl came back from him she stared at her moonlike face and wondered what sort of message it could be and her heart trembled.

953. The sweet words of the lover's joyous message which the errand-girl puts into the ears of some young (gay) woman enhance the beauty and clarity exactly as a lotus flower when put on the ear does by its sweet juice and fresh and blooming look.

954. As you had suggested I left the house and went to the park where in a dense arbour that man was trying to divert the sorrows of separation.

955. I couldn't understand what message he wanted me to convey to you as his words were not clearly spoken and as he faltered over them through his hot (his heavy) sighs.

956. When I am away from you, the moon, the lotus-stalks and the blue lotus flowers torment me, they remind me of your face, your arms and your eyes.

957. O, dear, with the moon-like face and large eyes, the long night, bright with moonlight, with its only four watches looks as if it has a hundred in your separation.

958. For translation vide *ŚP* S. No. (207.85) *supra*.

(Verse 959 is corrupt and obscure.)

(Verse 960 is treated in the Notes.)

961. When there was a sudden movement of the servants and whispered words said something about someone's coming, the young lady, who was expecting her beloved man was so much overcome by nervousness that she could hardly lift her foot.

962. The young woman, who was unable to move ahead on account of her delicate thighs trembling due to extreme nervousness and was presented by someone was in the meanwhile tightly hugged by her lover.

963. *Madayantikā* : "Friend, I am also guilty of a breach of trust that you must needs speak thus? Dear friend, you and Lavaṅgikā are now my very heart."

964. (The first half of this *gāthā* is corrupt and obscure. The second half means:)

It is the errand-girls who restore to life a young woman deeply attached to a (young handsome) man who is difficult to secure.

965. If we didn't have on this earth girls to run errands for us, who act like *cintāmaṇi* (a fabulous gem supposesd to yield its possessor all desires), who will bring to us the delights of hearing love's messages or the raptures of passionate sex?

966. Love's messages (brought by the messenger-girls) are much more delightful than the union itself.

967. (Note : Śakuntalā addresses this love-letter to Duṣyanta :)

"I know not your heart, but, O, ruthless one, love burns by day and even at night, these limbs of mine whose desires are all centred on you."

968. For translation vide *ŚP* S. No. (386.122) *supra*.

969. For translation vide *ŚP* S. No. (388.122) *supra*.

970. For translation vide *ŚP* S. No. (415.128) *supra*.

971. After going half-way the young women turned round to have a look at their lovers who were now clearly visible in the first rays of the moon-they couldn't launch on their adventures of love in the latter part of the evening but the light of the moon induced them or was the inspiration.

972. Uṣā noticed that her left breast was throbbing and as she was thinking to herself, Citralekhā brought Aniruddha to her boudoir (lady's small private room - sulking place).

(Verse 973 is corrupt and obscure.)

974. For translation vide *ŚP* S. No. (388.122) *supra*.

975. For translation vide *ŚP* S. No. (520.148) *supra*.

976. As a part of religious vow she goes to the river for early bath in the month of Māgha. As a *pro bono publico* you keep bonfires at public city-square. This is how you met at the Godā-ghāṭa. You lucky devils[1]!

977. For translation vide *ŚP* S. No. (419.129) *supra*.

978. The sharp edges of the love-swords of wedded couples, blunted in the course of their quarrels are whetted mysteriously on the hone of pride.

979. For translation vide *ŚP* S. No. (765.190) *supra*.

980. Dear boy, see how capricious is love between man and wife—sudden outbursts of temper followed by spells of gentle harmony, haughty holdings on to positions no longer true leading to considerable mental torture.

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1. सा माहमासगोसग्ग-मज्जिरी तं पि दिण्ण-पुण्णग्गी ।
मिलिआ गोलातूहे दुवे वि तुम्हे खु धम्मिट्ठा ॥
(सा माघमासप्रातर्मज्जनशीला त्वमपि दत्तपुण्याग्निः।
मिलितौ गोदातटे/तीर्थे द्वे अपि (? द्वावपि) युवां खलु धर्मिष्ठौ ॥)

981. For translation vide *ŚP* S. No. (768.190) *supra.*

982. The stubborn young bride refuses to talk when her husband who has given her love's offence, talks to her, remains frigid in his embrace and returns his kiss with an angry look.

983. O, cruel one, seeing your face dark like the Eastern direction (quarter of the sky) covered with darkness in the course of the dark half of the month is waning day by day.

984. For translation vide *ŚP* S. No. (494.143) *supra.*

985. For translation vide *ŚP* S. No. (333.111) *supra.*

986. Seeing the cowherd engaged in a tête-à-tête (private conversation) with (the first wife as she was milking the cow or) the dairymaid milking the cow, look how his second wife, newly married to him, angrily undid the tethers of all the calves in the shed.

987. He received the insulting, sarcastic and angry naggings of his mistresses with an awkward and guilty smile.

988. For translation vide *ŚP* S. No. (271.99) *supra.*

989. Undeterred by my angry looks, he still comes near, catches hold of my clothes though I shake him off, and forces a kiss on me though I strike him. Now tell me, how can I deal with such a shameless fellow.

990. For translation vide *ŚP* S. No. (652.171) *supra.*

991. For translation vide *ŚP* S. No. (332.111) *supra.*

992. Hum ! O, you shameless one, get away from here, you go and cajole her who has left this *tilaka* mark on your forehead with the red lac on her big toe.

993. Her rising anger, she controlled; when humiliated, she didn't allow a single tear to drop and when her husband caught hold of her, she without turning her eyes away just heaved a long sigh.

994. Throwing to the winds all norms of polite behaviour and not caring for public

censure you committed love's offence in my very presence and established your lordship over young women[1]!

995. Tell me, you shameless one, how is it that when you kiss these wretched cheeks of mine — saffron - mark on my dear friend's forehead becomes wet? You are committing love's offence in my very presence/right under my nose.

996. He : Please, believe me.: She : Believe you : I would never have believed you if I had not seen the tears that I dropped on your back being broken by all the goose-flesh that grew there.

997. When her husband was describing the (wondrous) beauty of the heroine in the episode she responded with only a hum - hum. She felt terribly jealous and angry.

998. For translation vide *ŚPS.* No. (219.87) *supra*

999. My dear young man, you don't disturb me as much with all these nail-marks which decorate your body nor by the sleepless look in your eyes (nor by your drowsily blinking) as by the absence of any bite-mark on your lip, you dark-complexioned darling !

1000. You call me by another woman's name and feel embarrassed; What are you doodling (scratching) here on the floor? That seems to be the woman you love so madly and who is occupying your heart.

1001. Let me have only that much love which you can always give and honestly give. Not everyone is capable of putting up with an insult to her self - respect by any of her husband's actions.

1002. In a slightly intoxicated state the young woman forgot the offence her lover had given her and started talking to him, but suddenly felt ashamed of her self remembering the offence and stopped talking, but he (the lover) smiled and comforted her.

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1. Emending the printed text to : जुअइ-जणम्मि पहुत्तणं णिव्वडिअं ॥ (युवति जने प्रभुत्वं निष्पन्नम् ॥)

1003. However repentant I was and firmly set against any more such lapses on my part, she was not convinced and in spite of my long pleadings in our privacy she still presented her face that was distorted by her anger. How much it torments me !

1004. Lovers generally long to hear from their charming women words that move their hearts but the way she turned her face in anger and spoke, quite broke his heart to pieces.

(Verse 1005 is corrupt and obscure.)

(Verse 1006 is corrupt and obscure.)

1007. You have favoured her (Rukmiṇī) with a bunch of celestial flowers and me (Satyabhāmā) with your visit. You have done favour to both of your women. It looks correct, doesn't it?

1008. Wealth and position command admiration. They are no way bothered by infamy, they look down upon good things as undesirable and refuse to appreciate good services because they come from the lowly ones.

1009. Her resentful face is flushed red, her speech falters through (infatuation or) intoxication as well as jealous anger.

1010. Her heart which had tried to conceal her tormenting pain felt helpless as she came home, tears gathered in her eyes and her lower lip would not stop quivering.

(Verse 1011 is corrupt and obscure.)

1012. The red dye of her lower lip which overnight was rubbed away by her husband was seen the next morning on the faces of her rivals (co-wives).

1013. For translation vide *ŚP* S. No. (220.87) *supra*.

(Verse 1014 is treated in the Notes.)

(Verse 1015 is corrupt and obscure)

(Verse 1016 is corrupt and obscure.)

1017. O, charming one, please tell me whether this is the characteristic of your celebrated courtesy that you go back to your wives soon after your fresh act of faithlessness?

1018. Granted, O, charming one, that she shines because of her amiable qualities and her beauty ; and granted that I am without any of such qualities. Does it mean then that any one who is not like her has no business to exist?

1019. As she warned her libertine husband that the woman he had been fond of all along had detested him, she knew that her own heart was too full of love to entertain any hatred for him (to win his love.)

1020. You regard yourself to be intelligent. You deserve only a flirt who can entice you with all sorts of blandishment, no way touched by real feeling. Let me stop my love relations with you. I have had enough.

(Verse 1021 is treated in the Notes.)

1022. For translation vide *ŚP* S. No. (312.107) *supra.*

(Verse 1023 is corrupt and obscure.)

1024. Alas ! my friend, while remaining alive, what have I not seen? My dear man appeases my anger and I too, with my heart's desires dashed to the ground, allow myself to be appeased !

(Verse 1025 is corrupt and obscure.)

1026. Her heart for a moment felt extremely happy but as the memory of the earlier offence recurred, quickly regretted its impulsiveness and sank back into indignation.[1]

1027. The anger of the proud (or self - respecting) women dies away very slowly indeed. The more they love, the more resentful they feel, and even when they feel,just for a brief while gratified by their lovers' entreaties, they

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1. तक्खण-जणिअ-पहरिसं संभरिअ-वराह-संगलंताणुसअं ।
तीए गरुअं (?गरुए) णिसम्मिअं ओअत्तं पि अमरिसे च्चिअ हिअअं ॥
(तत्क्षण-जनित-प्रहर्षं संस्मृतापराध-संघटमानानुशयम् ।
तस्या गुरुकं (?गुरुके) निषण्णम् अपवृत्तमपि (?) अमर्ष एव हृदयम् ॥)

quickly feel saddened and perturbed by the remembrance of the old offence.

(Verse 1028 is treated in the Notes.)

(Verse 1029 is corrupt and obscure.)

(Verse 1030 is corrupt and obscure.)

1031. For translation vide *ŚP* S. No. (281.101) *supra*.

1032. You wicked man, you don't hesitate to misbehave and cause pain to a fruitless (ineffective) and gentle person like me. Well, go ahead and enjoy yourself. Of the duo (two), let only one suffer.

1033. For translation vide *ŚP* S. No. (284.102) *supra*.

1034. Self-respecting young women look beautiful when at the sight of their offending men, guilty of infidelity they flare up in indignation and then suddenly feel excited and (nervous or) confused.

(Verse 1035 is corrupt and obscure.)

1036. Stalking away like this, and tugging at the border (or end or hem) of your upper garment (caught by me to stop you), in such a forceful manner, my dear? Take it easy, do remember your poor waist is already burdened by your heavy breasts, it will break.

1037. For translation vide *ŚP* S. No. (992.227) *supra*.

1038. For translation vide *ŚP* S. No. (256.96) *supra*.

1039. In those days how I would pretend to be hurt and get angry and how you courted me and cajoled me — I weep now for those days, gone for ever. Believe me, I am not angry with you.

1040. O, fair one, to mope like this with your face bending over your plump and ample bosom, listen to what I say : it seems so unwise to waste ourselves sucking through our youth when you know youth is so short-lived.

1041. For translation vide *ŚP* S. No. (142.70) *supra*.

1042. For translation vide *ŚP* S. No. (773.191) *supra*.

1043. Her lover who was himself sad, mortified and downcast saw her unhappy face completely clouded by sorrow with its eyes lurid with terrible anger.

1044. An aristocratic young lady is far from giving expression to her feelings of displeasure, much less show them through her tears. Such feelings just hide deep in her heart (lit. are dissolved by the *kulapālikā* (or - *bālikā)* in her heart.)

1045. For translation vide *ŚP* S. No. (295.104) *supra*

1046. She didn't knit her brows, nor utter a single bitter (or caustic) word; she didn't withdraw her nether lip when I kissed her nor did she burst out into weeping when I held her in my arms. I knew well enough that she hadn't forgotten her displeasure—jealous anger.

1047. For translation vide *ŚP* S. No. (518.147) *supra*

1048. Young women do not weep so much when they first hear the painful news of their husband's infidelity as when they actually meet their husband and find themselves being appeased by them.

1049. For translation vide *ŚP* S. No. (452.135) *supra*

1050. My friend, first sit down—there's not much need to read through the letter. Stop reading. Husbands who write like this do come back, take it from me.

1051. As a matter of formality that neighbouring woman embraced the guest on his arrival in the house. But the face of this newly married girl became dark when her own husband arrived home.

1052. Unfortunate that I am, I turned him down when he tried to gratify me ; but you also let him go thus mortified. You after all love to dance to the tunes of others.

1053. For translation vide *ŚP* S. No. (999.229) *supra*

1054. For translation vide *ŚP* S. No. (680.175) *supra*

1055. For translation vide *ŚP* S. No. (485.142) *supra*

1056. The young man splashed water in the face of his wife who had quarreled with him, but she didn't respond in a similar way but disregarded him and engaged herself with her (maiden) friends—this way she caused pain to her

rivals in love.

1057. How much of beauty can jewellery lend to young women when they are insulted or humiliated in their bedroom? Contentment or inner satisfaction is the only real ornamentation compared to which all the elaborate jewellery is just nothing !

1058. For translation vide *ŚP* S. No. (1050.237) *supra*.

1059. When he comes back after his long journey I shall pour all my anger on him and then how he will court and cajole me — Most women cherish such desires about their husband but only some are fortunate enough to get them fulfilled.

1060. For translation vide *ŚP* S. No. (982.226) *supra*.

1061. For translation vide *ŚP* S. No. (562.155) *supra*.

1062. One drinks even deadly poison if a friend recommends it. So, O, my heart, be firm. I want you to be at the disposal of stiffness.

(Verse 1063 is corrupt and obscure.)

1064. The young daughter-in-law was spurned by her handsome neighbour. This has made her bitter and irascible. By making false allegation she may involve you in some false situation. So, my dear boy, be careful.

(Verse 1065 is corrupt and obscure.)

(Verse 1066 is corrupt and obscure.)

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1. सहिवअणेणं पिज्जइ हालाहलं विसमपि असज्झं जं ।
हिअअ अवलम्ब धीरं, दिज्जसि माणस्स एत्ताहे ॥
(सखी-वचनेन पीयते हालाहलं विषमप्यसाध्यं यत् ।
हृदय,''अवलंबस्व'' धैर्यं, दीयसे मानायेदानीम् ॥)

1067. As the night advanced Hari (i.e., Kṛṣṇa) who has been separated from his beloved, saw the moon rising high in the sky as an impending calamity and as the God of Love threatening with his bow.

1068. Hari (=Kṛṣṇa) looked at her and found her face very close — offered for kissing — to his own with terrible distress, anxiety and anger clearly marked on it and the eyes were pretty wild.

(Verse 1069 is corrupt and obscure.)

(Verse 1070 is corrupt and obscure.)

1071. We know how much agony she suffered on account of separation: Once she was trying to say something but the words were completely lost, she tried to smatter a few but ended in only deep sighs.

1072. Any talk about the good qualities of others, though not a full list of all of them does come to an end — even if it is an abrupt end. But his talk about his beloved though it makes no mention of the delights of their love-making together, never comes to an end.

(Verse 1073 is corrupt and obscure.)

1074. The rays of the moon, blended with the lustre of the sparkling *Kaustubha* gem, which should (normally) have increased her joy actually aggravated her agony and made it just unbearable (because Hari did not offer the celestial *Pārijāta* flowers to her but simply called on her empty- handed.)

(Verse 1075 is corrupt and obscure.)

1076. The nearer he (Kṛṣṇa) approached her (Satybhāmā's) mansion, the deeper his heart sank in nervousness and the guiltier he felt over the offence he had given her (lit. his heart sank in serious apprehension and uncertainty).

1077. For translation vide *ŚP* S. No. (196.82) *supra.*

1078. For translation vide *ŚP* S. No. (332.111) *supra*

1079. For translation vide *ŚP* S. No. (230.91) *supra*

1080. For translation vide *ŚP* S. No. (762.189). *supra*

1081. For translation vide *ŚP* S. No. (591.160) *supra*

1082. Hari then appeased whatever little anger still was there in her heart by his

conciliatory gesture, viz., falling prostrate at her feet — the feet of his beloved(Satyabhāmā) whose heart was still half — closed against him: he had preferred to give to Rukmiṇī the (celestial) *Pārijāta* flowers.

(Verse 1083 is corrupt and obscure.)

1084. For translation vide *ŚP* S. No. (529.149) *supra*.

1085. The angry lady, whose face her husband forcibly raised by pulling her up by the hair, drinks willy-nilly, little by little, the wine he has brought to her lips as if it is a medicine (against her sulkiness).

1086. For translation vide *ŚP* S. No. (224.89) *supra*.

1087. Pretending themselves to be angry with each other, the lovers turned their faces away from each other and slept a little apart in the bed. But this empty space in between was filled by the hair of both of them that stood erect owing to the thrill of excitement.

(Verse 1088 is incomplete and obscure.)

1089. My dear, why should these oblong eyes of yours be pouring forth tears tinged with the pigment of your thin collyrium in such a profuse flow?

1090. O, slender- waisted girl, why do you sit and mope like this, the floral decorations of your ears are crushed, your lustrous lower lip is all blanched by the breath of your mouth and the paintings on your cheek done with fragrant and colourful material are transferred to the palms of your hands?

1091. Why is it that what you want to say remains unsaid? It only moves around inside your mouth, doesn't even get an indistinct utterance though it comes again and again up to your lips and sets them quivering.

1092. I havn't been faithless to you at all. How can I ever say anything against what you say?

Please, therefore, don't say even this — that I have been guilty of breaking faith.

1093. O, my dear, although my love for you is unbroken (or uninterrupted) — the same all along — although I havn't given you any cause for anger, although I have done nothing unworthy or bad, still there has been a scandal which has caused your displeasure with me — your anger for me.

1094. You have not examined the position carefully nor have you shown any consideration for mutual trust which has grown over the years. You have disregarded our love. You acting like an ordinary person, have been causing me pain.

1095. For translation vide *ŚP* S. No. (1021.233) *supra.*

(Verse 1096 is corrupt and obscure.)

(Verse 1097 is corrupt and obscure.)

1098. You may take your own time over it, you may not give up your angry feelings against me, but please tell me in clear terms whether you think I would be guilty of any such lapse, disregarding this (our deep love)?

(Verse 1099 is corrupt and obscure.)

1100. The course of love is indeed uncertain: if it moves ahead boldly, it is restrained and pushed back and *vice versa.* Is there any point in being resentful? One doesn't really know what to do with such a mood (or feeling). Such thoughts quite perplex the minds of women.

1101. The eyes of the disillusioned young wife looked for a while painfully at her rival in love with whom her husband had seriously misbehaved, and finally settled on her friend.

1102. O, neighbour, stubborn that I am, I wouldn't give up my stupid resentment. As a result I have lost my sleep, I remain wide awake in the night, unfortunate that I am.

(Verse 1103 is corrupt and obscure.)

(Verse 1104 is corrupt and obscure.)

1105. What sort of anger (sulkiness, pride) you can have against a person, a separation from whom means sleepless nights, pale face and long sighs?

(Verse 1106 is corrupt and obscure.)

1107. I had freely given myself to you in spite of my friends's warnings—it is these very pleasures that threaten to endanger my life, now that you are no longer concerned with me.

1108. I have put up with all the humiliation, I know of my rival's interest in the

offences done to me and I patiently bore the pangs of separation from you. Now, why should you feel bad about it? Really speaking it should be me — to feel so.

1109. Well, you should remember that young men do hurt the feelings of their charming lovers right from the beginning and if they show their displeasure, these men become reckless and indulge in their stupidities all the more shamelessly.

1110. For translation vide *ŚP* S. No. (1017.232) *supra*

1111. For translation vide *ŚP* S. No. (1008.230) *supra*

1112. Friend, this is just the way love goes, twisting and turning like the tendrils of a young cucumber plant. O, please, don't turn that moonlike face away and weep.

1113. Why should you weep and let yourself become thin like this O, shapely-bodied one *(sutanu)*? You lose temper with everyone. You should have known what a queer mixture of contradictions love is, can you change it? (Or, That love is fatal like poison. You can't change its nature, can you?)

1114. My dear girl, why should you stand with your face turned away from your dear man when he comes to you? Really how much of anger can you really show when he can see easily marks of thrill and excitement on your back and know how well-disposed your heart is towards him?

1115. This fidgetting with your bracelets, this turning down of your face, tears running drip- drop, your repressed sighs --- Ah, dear, you know very well how to express your (jealous) anger!

1116. For translation vide *ŚP* S. No. (321.109) *supra*

1117. When he fell at your feet, you didn't care to notice him. When he spoke endearingly, you only scoffed at him; and when he started to leave, you didn't stop him — say, what you gained by your sulkiness.

1118. Dear girl, if you want to indulge in the pleasure of being wooed back into appeasement, then shed tears, look angry with your charming man, but just for a little while.

1119. Jealous anger, maintained even helplessly (on the advice of friends) yields

plenty of cajoling: the lover falling at your feet, the pleasure of passionate kissing—and such other pleasures(—O, it is a festival of joy!)

1120. Intoxicated with pride I found some reason (for a quarrel) although in fact there was none and by abstaining from meeting him (i.e. by avoiding him), I destroyed our love by my defiant and arroagant attitude.

1121. For translation vide *ŚP* S. No. (325.110) *supra*

1122. O, dear girl, O, you may be fortunate, you may be charming, you may be young, you may be proud, but why do you torment us like a sandal-creeper, tormented by a snake (a lover)?

1123. Since youth ebbs away like the flood of a river, since days are always on their feet (i.e. continuously fleeting) and nights too, once gone, never return, what is the good, my dear girl, of this your accursed sulkiness?

1124. Dear girl, you are maintaining anger without any reason but your whole body is covered with horripilation—thus you are found out: You are longing for the pleasure of unrestrained—tight or close—embracing.

1125. She felt appeased by your entreaties and started counting your acts of misbehaviour; the poor lady broke into weeping because both her hands didn't have enough fingers to count them all.

1126. For translation vide *ŚP* S. No. (261.97) *supra*

(Verse 1127 is corrupt and obscure.)

1128. O, simple, minded girl, he is teasing (lit. deceiving) you by calling you by the name of some other woman. Don't weep. Look at his eyes; aren't they dilated, as they look at you?

1129. O, angry girl, don't you see that if he calls you by the name of some other woman, he only loves to watch your face when your eyes are hopping mad with jealousy.

1130. For translation vide *ŚP* S. No. (256.96) *supra*

1131. Dear boy, don't tease (lit. cheat, deceive) her by calling her by the names of some other women. She too knows how to return the joke.

1132. For translation vide *ŚP* S. No. (528.149) *supra*

1133. As my dear lover plays (on the flute) I dance to his tune, because his love is inconstant (fickle, unsteady). A creeper winds (entwines) its body round a tree though it is firm (or steady) by nature (She means to say: she has to adjust herself to the changing moods of her lover who is inconstant in his love— just as a creeper adjusts itself to the contours of a tree which is firm or steady.)

1134. The dear one as well as his love who (which) has committed an unbearable offence (against the other party), who (which) in spite of the serious offence is inclined to appease (the other party) and who (which) proceeded in a self-willed manner (while committing the offence) are both of them [(i) the dear one, (ii) love] looked down upon (by people).

1135. When he looks at me his eyes convey neither jealousy nor anger they are just blank as if they are looking at a stranger. Now, tell me, is it, possible for us (i.e. me) to avoid pining away?

1136. The lady of the house was aware that her husband who was by her side in the bed had turned away, was restless and heaving sighs. But when she saw the flame of the bed lamp trembling she suspected him — perhaps he was thinking of marrying another woman.

1137. For translation vide *ŚP* S. No. (1126.249) *supra*.

1138. For translation vide *ŚP* S. No. (485.142) *supra*.

1139. For translation vide *ŚP* S. No. (281.101) *supra*.

1140. For translation vide *ŚP* S. No. (452.135) *supra*.

1141. Young women whose dejected looks are just brightening on their lover's appearing around, feel suddenly overpowered by disillusionment and turn their looks away when they hear themselves addressed with other women's names.

1142. *O, gazelle-eyed one, your anger—that was really without* any cause and presented me your face with new grace (or beauty) added to it because of the knitting of eye-brows—has indeed done me today a (great) favour!

(Verse 1143 is treated in the Notes.)

1144. For translation vide *ŚP* S. No. (992.227) *supra.*

1145. Her husband's misbehaviour was so unbearable to her that she broke down for a while but the next moment she regained firmness and the only tear that gathered in her eye did not roll down—it died right there.

1146. She felt weak and her sighs were checked (lit. her sighs were checked on account of the loss of her firmness); (but soon) her anger against her husband rose sharply and the sighs which became heavy with (drops of) perspiration) became rapid.

1147. While her cheeks were drenched with tears and her lower lip was trembling, she said with a smile of embarrassment : "Why should I get angry with my husband even now when his love for me has already attained to the state of an oath?" (i.e. his love for me is no longer a reality, but has got to be proclaimed by him on oath?)

1148. The sulky woman without sipping even a drop of wine from the glass which her lover had given her, passed it on to her dear friend and thus without uttering a word conveyed her protest.

(Verse 1149 is corrupt and obscure.)

1150. For translation vide *ŚP* S. No. (1090.243) *supra.*

1151. The extraordinary humiliation to which she was subjected in the presence of her worthy rival in love hurt her so much and so much anger rose in her heart that it could not quite hold it although she had divided it among her friends — it was shared by her friends — who had always shared her joys and sorrows.

1152. When the lover addressed (or called) his beloved by the name of some other woman, she looked towards her friend, with tears welling in her eyes and heaved (hot) sighs darkening her nether lip.

1153. For translation vide *ŚP* S. No. (1108.246) *supra.*

1154. When she, her husband's favourite, was in her period and he visited her, his other wives noticed the top of his shoulder smeared with the yellow cream from her face and they all wept big tears.

1155. Believe me, O, charming one, you distress me not so much even by your love's offences (or lapses), as by these courteous utterances divorced from sincerity.

(Verse 1156 is corrupt and obscure.)

1157. The anger of the lady which was pruned by the clever (or skilful) speech of her maiden friends when intimating to her the love's offence committed by her husband suddenly sprouted again in her eyes and cheeks.

(Verse 1158 is corrupt and obscure.)

1159. For translation vide ŚPS. No. (1017.232) *supra*.

1160. You aren't at fault, my dear ! My eyes are at fault in this matter; it is these fickle eyes which enthroned you in my heart which is incapable of maintaining jealous anger.

1161. For translation vide ŚPS. No. (303.105) *supra*.

1162. For translation vide ŚPS. No. (308.106) *supra*.

1163. For translation vide ŚPS. No. (273.100) *supra*.

1164. "Surely, whether my fever is slight or not how is that a concern of anybody? O, charming one, inquiring about my health? O, you, still redolent with some excellent fragrance from somewhere? Please don't touch me, only smelling of fever that I am."

1165. For translation vide ŚPS. No. (275.100) *supra*.

(Verse 1166 is treated in the Notes.)

1167. For translation vide ŚPS. No. (544.152) *supra*.

1168. For translation vide ŚPS. No. (720.182) *supra*.

1169. You kind and obliging Fever, thank you, you have brought to me, from a long distance, a person so difficult to meet, at least to inquire about my health. Now even if you take away my life, you will not be doing me any wrong.

1170. For translation vide *ŚP* S.No. (271.99) *supra*.

1171. A good man, striving to accommodate others, maintains an unchanged (i.e. cheerful) countenance even while dealing with enemies, and though he is his own master, he submits to others because of nobility.

1172. (Note : this verse is identical with verse 1171.)

1173. For translation vide *ŚP* S. No. (558.154) *supra*.

(Verse 1174 is treated in the Notes.)

1175. Get up, O, charming one! when you don't have any feeling in your mind what is the sense in falling at the feet of this person whose love you have already spurned — you who have defiled yourself ?

1176. Clever men guard the nobility of birth, endure separation from their wives, speak pleasing (or flattering) things (about their women). Are they felicitated by women (for these good qualities)?

1177. You put in an appearance at my place, and speak pleasing words (about me); just that much, O, charming one, constitutes sincere love (in your opinion). Tell me, who ever tears open his heart and shows it to whom? (The suggestion is : her lover is unfaithful to her and makes only an outward show of love.)

1178. You may have, O, charming one, whatever escapades you like. I am willing to put up with all that. I admire you in my heart for many other virtues and such occasional lapses, believe me, get no room there.

1179. This is my name ! Pray, repeat it. O, charming one, why are you embarrassed? What have I to do with that name (of mine) which you simply don't like?

(Verse 1180 is treated in the Notes.)

1181. Well, I didn't hear at all, nor O, charming one, did you say anything. Now, try to remember well and tell me what my name really is.

1182. It is you alone, O, charming one, who have followed the natural (straightforward, honest) course. Nowadays people have one thing in their mind and another on their tongue.

1183. Here I am, alone, your beloved; she isn't here; don't feel shy, speak without hesitation. O, charming one, real feelings of love are difficult to express in the presence of the person one hates !

1184. O, charming one, please sleep for a short while; you may then speak whatever you think proper. With your eyes heavy with drowsiness you are now not able to see things properly.

1185. Dear boy, see how capricious is love between man and wife. Sudden outbursts of temper followed by spells of gentle harmony, haughtily holding on to positions no longer true leading to considerable mental torture.

1186. For translation vide *ŚP* S. No. (768.190) *supra*

1187. For translation vide *ŚP* S. No. (312.107) *supra*

1188. For translation vide *ŚP* S. No. (494.143) *supra*

1189. O, dark-complexioned one, this mouth, which was risked in bet and lost, you may kiss a thousand times. But how can you make me — this proud lady—give up her anger?

1190. If my anger, however well justified, has vanished just like that, let it be on your head, O, *aṅkoṭha* tree ! Why did you burst into blossom so suddenly as that?

1191. O, my heart, you have been freely following your own ways and longing for a person difficult to secure. You are taking to aerial paths ; Sooner or later, you may be broken to pieces.

(Verse 1192, is treated in the Notes.)

1193. Speak out whatever comes to your mind. Well bear it all. To live and not to endure can't go together—so far as one's beloved is concerned.

(Verse 1194 is corrupt and obscure.)

1195. For translation vide *ŚP* S. No. (1032.234) *supra*

1196. Oh, the path of love twists and turns and is hardly even; it has hardly been possible for me to sleep comfortably. My husband falls at my feet as often as the legs of our broken bed fall (and that makes me uneasy.)

1197. So long as you do not fall in love with a Ladies' man *(bahu-vallabha)* which is the principal source of sorrow and misery, there is happiness and pleasure and no room for restlessness of love.

1198. O, God, if you really are not ill-disposed towards me, then please don't grant me another birth as a human being, but if you still do then do not make me susceptible to love and if, however, you still make me so, then let it not be for a man difficult to secure.

(Verse 1199 is, for the most part, incomplete and obscure.)

1200. When I don't see him, I recall to mind his thousand and one lapses. But when I see him, my dear friend, I do not remember even one.

1201. For translation vide *ŚP* S. No. (915.214) *supra*

1202. And I said "Don't say so ; dear friend, don't you know that you can meet the beloved of your heart only if you remain alive."

1203. To go on nursing my anger against him is all right so long as he has not come within sight. But once he is seen, conversation cannot but take place through the movement of the eye-brows and the rest of the body.

(Verse 1204 is corrupt and obscure.)

1205. For translation vide *ŚP* S. No. (292.103) *supra*

1206. When I don't see my beloved, please tell me, my dear friend, to whom do I show this anger? And even when seen, if I show anger how could he be my beloved?

1207. For translation vide *ŚP* S. No.(612.164) *supra*

1208. For translation vide *ŚP* S. No. (328.110) *supra*

1209. *Māna* has only two letters and *priya-saṅgama* many; obviously many should vanquish the few. However, it all depends on you, my dear friend (whether to maintain anger or welcome your lover.)

1210. Under the influence of wine women, on their own, welcome their offending lovers in their embrace. In the light of this how could it be said that wine leads only to harmful ends and not pleasing ones?

1211. Victory to Hara (in the *ardha-nārīśvara* form), the female half of whose body (i.e. Gaurī = Pārvatī) out of jealous anger parts with the male half of his body but quickly hastens to reunite with it, as Gaurī feels frightened by the loud laughter which comes from the skull that has been revived to life by the nectar that drops from the crescent of the moon.

1212. For translation vide *ŚP* S. No. (1190.260) *supra.*

1213. There is one drawback about the city of Pratiṣṭhāna — the heady smell of the jasmine *(mallikā)* flowers on summer evenings does not allow the proud ladies to enjoy the pleasure of being appeased (by their lovers).

(Verse 1214 is corrupt and obscure.)

1215. My friend, today towards the end of the night, when I was about to indulge in the pleasure of the great festival of *māna* (sulkiness, jealous anger), all of a sudden, I heard the crowing of a cock which sounded like the beating of a drum (at the time of taking a criminal to the place of execution.)

1216. As the sun sinks in the West and the night approaches, the evening glow declines, the anger of the offended ladies also declines in their minds.

1217. For translation vide *ŚP* S. No. (622.166) *supra.*

1218. The very lady who, when hurt, wouldn't take any notice of the entreaties of her husband in spite of her friends' advice to do so, would fall at his feet again and again to prevent his going away on long journeys.

1219. Meaning to show nothing more than the formal courtesy, still nursing her pride, she felt overwhelmed by joy when she actually saw her husband and had nothing but sheer devotion for him.

(Verse 1220 is treated in the Notes.)

(Verse 1221 is corrupt and obscure.)

1222. Her face promises to beam out any time now — the shades of displeasure are receding, a glow of joy is gradually spreading and the mixture of the two contrasting moods is increasing the beauty of her face.

1223. For translation vide *ŚP* S. No. (265.98) *supra*.

1224. For translation vide *ŚP* S. No. (252.95) *supra*.

1225. "Here he comes"—this announcement of her maids Satyabhāmā only heard, but even though he was very close to her, she did't see him as her eyes were dimmed by tears.

1226. As she rose to receive him with usual courtesy, she heaved a deep sigh which couldn't conceal her nervous feeling nor the tears gathering in her eyes. She was fighting against the memory of an earlier offence he had given her.

1227. The lofty, firm and extensive mountain of pride which, my friend, I had raised (in my mind) did not at all come within the range of the striking power of the thunderbolt of the glance of my beloved husband (i.e. it simply vanished as soon as he appeared on the scene. He was not required to cast even a glance at me.)

1228. For translation vide *ŚP* S. No. (1082.242) *supra*.

1229. The jealous anger which my maiden friends had some how introduced in my heart having found a loophole (in the form of a lapse by my husband), vanished at the mere sight of my dear husband, like a secret paramour.

1230. Hari was prostrate at her feet and tears as they rolled down Satyabhāmā's eyes fell on his back, in spite of her attempts to stop them. But the excitement of joy was so much in her mind that the tears couldn't help rising to her eyes.

1231. Her eyes roving around to catch the glimpse of her beloved husband couldn't take him in owing to the continuous flow of tears and like a closed lotus they remained shut and were deprived of the pleasure.

1232. As soon as she saw her dear (husband), there spread extreme joy on her face, marked with coquetry, that was fascinating and charming, and Madana, the God of Love, fixed beautiful Mohana (Infatuating) — one of his five arrows on his flowery bow with its graceful (flowery) string strung.

1233. Let alone what other people are talking about (the feebleness of your love for me). Your own heart can attest to it.

1234. My friends, why do you ask me to show jealous anger? What is the use of jealous anger in this case ? He has no genuine love for me; any show of anger will be of no avail in this case.

(Verse 1235 is treated in the Notes.)

1236. For translation vide *ŚP* S. No. (989.227) *supra.*

1237. The young women who didn't first respond to the conciliatory gestures of their men, later were overcome with repentance, felt humbled by their genuine love and themselves, started appeasing them, pretending intoxication as an excuse.

1238. "Do I feel angry or not?" "Don't. Go on with your usual household chores. Let us wait. Let your guilty man come home."

1239. For translation vide *ŚP* S. No. (1002.229) *supra*

(Verse 1240 is corrupt and obscure.)

1241. My friend, how is it posible for me to maintain anger against my beloved, when the nights with the fragrant (magic?) powder of frost in hand (with lunar rays) make him proud?

1242. For translation vide *ŚP* S. No. (1189.260) *supra*

1243. Why should you tickle me to awaken me as if you are my lover? Come, my dear friend, get into the bed with me and let us be snug together.[1]

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[1]. सहि पाएसु छिवंती पिओ व्व किं वेंलवेसि मं सुअंतिं ।
एहि णुमज्जसु पासे पाउअ-मुहिआ ण मुणिज्जामो ॥
(सखि पादयोः स्पृशन्ती (प्रिय इव) किं वञ्चयसे मां स्वपतीम् ।
एहि शेष्व पार्श्वे प्रावृत-मुख्यौ न ज्ञास्यावहे ॥

1244. For translation vide *ŚP* S. No. (336.112) *supra.*

1245. My friend, pay homage to the feet of the *Mānadevatā* (the Deity of Jealous-anger) only through whose favour your beloved falls at your feet; the other *devatās* (Deities) being ineffective — powerless.

1246. For translation vide *ŚP* S. No. (1124.249) *supra.*

1247. For translation vide *ŚP* S. No. (321.109) *supra.*

1248. For translation vide *ŚP* S. No. (1094.244) *supra.*

1249. Even in the presence of your rival (s) in love and in front of yourself he said to you "Be pleased" — Proud lady, what other reward would you expect for the anger you had shown?

1250. She was much ahead of her rival in the charms that make men desire women and in her love. She caused as much torment to her rival — his other wife, as her husband admired her.

1251. That very residence of hers (i.e. of Satyabhāmā) with the celestial *Pārijāta* planted at its entrance and full of the decorative arrangement of its flowers and with attendants plunged in joy, now looked quite different from what it was.

1252. Two moods commingled and enhanced her joy which made her body its abode: her longing for the celestial *Pārijāta* tree was satisfied and her dear husband came back resplendent with victory over Indra, the lord of the gods.

1253. My friend, in this world of mortals there is no love at all that is without deceit. If there were such guileless love, who would be separated from his or her beloved? And if there were such separation who would continue to live?

1254. For translation vide *ŚP* S. No. (310.) *supra.*

1255. For translation vide *ŚP* S. No. (323.) *supra.*

1256. Let him (my dear husband) by his faithlessness fulfil even the unfulfilled

desires of my rivals in love. Look, my dear (husband) returns quite safe without fulfilling the desired object of his many beloveds !

1257. Unequal in suffering was that night (preceding the battle that was to end in the recovery of Sītā) and the long time that had elapsed as Rāma bore the grief of separation from Sītā—the night which was to continue only for the four watches of that night. (The suggestion is the night seemed to Rāma to be longer than the months of separation from Sītā.)

1258. During my separation from my beloved (husband) she weeps when I weep; she counts, as I do, the days of his return (from journey); like me she too grows emaciated.[1] My friend, the love of neighbour's wife is indeed unique — extraordinary.

1259. For translation vide *DR Avaloka* S. No. (4.26) *supra*.

1260. Since Kṛṣṇa went away to Mathurā one doesn't know how the water of Yamunā has become so hot, the cool reed-groves have become so hot, and even the whole river Yamunā has become so hot !

1261. Now, when Hari (Kṛṣṇa) marched against Indra in order to secure the celestial tree *(Pārijāta)*, Satyabhāmā, although she had seen (known) his valour, distressed at the great calamity she feared out of great love (for him) , (began to reflect or ponder over) — felt anxious.

1263. O friend,who was that accursed fellow who uttered the word *'pravāsa'*, 'journey' , (i. e., Who said that her husband intended to proceed on a journey) , as a result of which the limbs of the young wife began to languish as if they were poisoned.

1264. For translation vide *ŚP* S. No. (615.164) *supra*.

1265. The early hours of the morning show how apt is the epithet 'moon-faced' as applied to young women from whose faces the beauty has been wiped

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1. Please correct the *chāyā* as "क्षीयत अहमिव ।"

off by the unbearable pangs of impending separation from their beloved husband.

1266. For translation vide *ŚP* S. No. (287.102) *supra*.

1267. For translation vide *ŚP* S. No. (217.87) *supra*.

1268. "I set out on a journey" — When these words of yours fell on my ears they struck my heart too—your frequent journeys ! What sufferings I have not gone through, so far. Poor me !

(Verse 1269 is corrupt and obscure.)

1270. For translation vide *ŚP* S. No. (301.105) *supra*.

1271. For translation vide *ŚP* S. No. (775.192) *supra*.

1273. Sītā had rested her face on her hand which was covered by her tear-drenched hair; however, that side of the face was illuminated by Rāma's gem-studded ring which she was holding in that hand.

1274. Even the terribly burning midday does not torment the wife of a way - farer so much as does the evening, honoured by the wind laden with the fragrance of fresh *śirīṣa* flowers (perfumed by the fragrance of fresh *sīrīṣa* flowers brought in by the breeze).

1275. Your (frequent) journeys[1] out burn my heart quite. To add to that these rising rain clouds fill the sky with darkness and my mind with dismal mood.

1276. Such eyes show the restlessness of noble-born young women that are separated from their lovers : greatly swollen, sleepless, from where the collyrium has been wiped out by the profuse tears shed in the privacy of their rooms.

1277. The young lady, pale through restlessness (caused by separation from her husband), her eyes tearful, and rubbed red makes all her household weep.

1278. For translation vide *ŚP* S. No. (326.110) *supra*.

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1. With the emended reading — "पवासेण."

1279. On the festival day of *Pratipad* — the first day of the lunar fortnight — the wife of the wayfarer lights auspicious lamps in the temple of the deity that guards the roads and encircles them with her own bracelets that slip down her arms that have grown thin.

1280. Just in the first forenoon (or half-day) (of her dear man's departure) the young woman saying to herself —'this day is gone, another day is gone,' 'a third day is gone,' etc. made each time a vertical mark on the wall of her room and covered it with many such vertical marks.

1281. The wayfarer's wife found that the lamp she had lighted was quickly put out by her own sighs, long and irresistible, which came in an unbroken row on account of her separation from her beloved husband.

(Verse 1282 is corrupt and obscure.)

1283. The wayfarer's wife kept both the things when her husband went abroad: the vow in accordance with her family tradition and emaciation befitting her love for her husband.

1284. The water which the wayfarer's wife drank from the auspicious vessel on the very first day of his departure on a (long) journey was not exhausted as she continued to weep and shed tears throughout the period of separation.

1285. For translation vide *ŚP* S. No. (1259.274) *supra*

(Verse 1286 is corrupt and obscure.)

1287. Every time she tossed and turned about in her bed her bracelets on her thin hands made a jingling sound which was clearly audible to her attendants who felt assured that she was still alive.

1288. In this hypocritical world the restlessness she feels, her weeping fits and her thinning body — they are all simulations, put on by clever acting. Genuine love becomes vividly clear like a sharply drawn line only through immediate death following separation.

1289. Let the wife of the wayfarer share the fire of separation that burns in her

heart with her rivals in love in the form of (a row of) festive lamps.

1290. For translation vide *ŚPS.* No. (614.164) *supra*

1291. The wayfarer's wife, whose heart was engrossed in thoughts about her husband, forgot to carry water with her but look, she sprinkled the circular path with her (profuse) tears !

1292. The wayfarer's young wife repeatedly rotates / moves or waves, in front of the guardian deities of the routes / roads, the festive lamp, the flame, of which flickers and is sprinkled with her tears.

1293. For translation vide *ŚPS.* No. (486.142) *supra*

1294. The lightning flashes of the clouds flare up on the poor woman, whose husband has gone on a journey and who is sitting, exhausted by weeping, in her house, the thatch of which has been blown away by the stormy wind.

1295. The young grasswidow, who imagined herself all the while to be in the arms of her husband and sweated profusely, didn't realize how and when the winter passed.

1296. For translation vide *ŚPS.* No. (755.188) *supra*

1297. For translation vide *ŚPS.* No. (247.95) *supra*

1298. The mango - groves with their leaves (? branches) bent down with the burden of sufficiently developed blossom, became unbearable to the eyes of wayfarers.

1299. The moon rose; the ocean too rose and so did the longing stirred by Madana, the God of Love, in human minds. But to Rāma, afflicted by separation, the night appeared oppressivly long.

1301. He (Rāma) lived through the breezes of the *kadamba* groves, saw the sky screened by clouds, and endured the rumbling sound of thunder; yet, really, he was not sure of his life. (i.e., Rāma somehow passed the rainy season, which is believed to be unbearable to lovers separated from each other, but the advent of the autumn filled him with despair.)

(Verse 1302 is corrupt and obscure.)

(Verse 1303 is corrupt and obscure.)

1304. As if it were a matter opposed to the king one wayfarer whispers hesitatingly to another: "From the point where the mango leaf is, something (i.e. a shoot of mango blossom) has slightly come out."

1305. Rāma, separated from Sītā pressed his chin on one end of his bow which curved and the unceasing flow of his tears supplied the string.

1306. The stream of water in the form of the moon-light from the face-moon of his wife that has been lodged in his heart cools the torment (caused by the heat of the midday sun) for the wayfarer even when he proceeds on a journey at midday in the hot season (summer).

1307. The wayfarer smells, caresses, kisses, and presses against his bosom the *madhūka* flower, and is covered with goose-flesh at its touch, as it resembles the cheek of his dear wife.

1308. For translation vide *ŚP* S. No. (587.189) *supra*.

1309. For translation vide *ŚP* S. No. (1257.273) *supra*.

1310. On the first day of his journey the steps of the wayfarer who is proceeding along even a smooth road falter due to the weight of the heavy buttocks of his wife lodged in his heart.

1312. For translation vide *ŚP* S. No. (174.77) *supra*.

(Verse 1313 is corrupt and obscure.)

1314. Long and hot sighs, restlessness, and singing falteringly due to weeping — is the only diversion to young women living in separation from their men and yet wanting to go on living.

1315. O, Girl, if you want to live long, you don't have to resort to medicines that pretend to prolong life (and prevent oldage): Live apart from your beloved and days will pass (for you) as *yugas*.

(Verse 1316 is corrupt and obscure.)

1318. People say that in summer nights become shorter; but, in the absence of

my beloved, why they grow longer, I do not know.

(Verse 1319 is corrupt and obscure.)

1322. For translation vide *ŚP* S.No. (673.174) *supra*

1323. On seeing the first clouds of the rainy season the young woman feels as if her life is about to jump out to her throat. But her mother-in-law, without engaging herself in anything else takes (utmost) care of her as if she is a powerful restorative to her son.

1324. With the clouds rising all over in the sky the wayfarer's wife felt terribly despondent about her life. She hung down her face and cast the last tearful looks at her people (or at her child).

1325. For translation vide *ŚP* S.No. (82.57) *supra*

1326. The moon is the brother of the *hālāhala* poison. My friend, who says that it is the brother of the Nectar ?— For even the light of the moon when it touches me, burns me, torments me !

1327. For translation vide *ŚP* S. No. (679.175) *supra*

1328. For translation vide *ŚP* S.No. (614.164) *supra*

1329. Let her enjoy the pleasure of a close embrace with her limbs completely or thickly covered with goose-flesh by her beloved whom she has met in her dream. Please do not awaken her.

1330. For translation vide *ŚP* S.No. (616.165) *supra*

1331. For translation vide *ŚP* S.No. (632.168) *supra*

(Verse 1332 is corrupt and obscure.)

1333. Even fake lapses committed by or attributed to her young man, who is away on a long journey are regularly conveyed to the young wife by her clever friends so that she should endure the separation.

1334. Do not weep, my dear young girl. The first spray of mango leaves, adorned

with the first buds of the season and placed on the top of the auspicious water-filled jar at the time of your dear one's departure, will restrain (or prevent) him from undertaking the intended journey.

1335. My dear girl, these very winds which have begun blowing recently only — the Malaya winds — and which are capable of stopping or blocking the tears rolling in the open mouth will restrain the beloved one from setting out on a journey, when he comes to take his leave of you.

1337. For translation vide *ŚP* S. No. (175.77) *supra*.

1338. My friend, believe me, this is not a mass of clouds but the soot of lamp-black produced by the flame of the sun-lamp and stored in the potsherd of the sky over days and falling gently of its own accord.

1339. My friend, the other flowers do not torment me so much as the *kadamba*. Surely, Kāma, the God of Love, carries during these days (of the rainy season) his bow loaded with round pebbles in the form of the globular buds.

1341. The clusters of *mādhavī* (jasmine) creepers in the courtyards have become hurdles for the entrance to the houses. Even the comfort of looking at the homeward path of their men is being denied to the women whose dear ones have gone abroad.

(Verse 1342 is corrupt and obscure.)

(Verse 1343 is corrupt and obscure.)

(Verse 1345 is corrupt and obscure.)

1346. O, wayfarer, the mango trees at the front door of your house are now in flame—the mango trees whose water-basins around the roots are filled with the tears running down the angry eyes of the housewife.

1347. Whatever letter in her beloved husband's name the grasswidow wrote, that was washed out by the perspiration that flowed down the path covered by the reed-pen.

1348. Wherever he goes for whatever work, the doubting mind of the young wife

overtakes him, it being the promised day of his return.

(Verse 1349 is treated in the Notes.)

(Verse 1350 is corrupt and obscure.)

1351. When some other wayfarer was coming she began to look at him from her window thinking that it was 'he'—her own beloved. But seeing his face the grasswidow burst into tears and made her maiden friends too weep.

1353. A young girl saw in her dream that her lover had come to meet her. She awoke for a fraction of a moment but remained in her bed with her eyes closed hoping to see him again and this way she spent the whole day. (Cf. *VJ* S.No. 27.25)

1354. For translation vide *ŚP* S. No.(320.109) *supra*

(Verse 1355 is treated in the Notes.)

(Verse 1356 is treated in the Notes.)

1357. The wedding bangle so carefully looked after by the grasswidow suddenly broke (snapped) as the arm of the lady grows thick and fat at the unexpected return of her dear husband.

1358. When the son-in-law arrived, the pretty young girl, newly married and shy, cast a sidelong glance and there was perspiration all over her body and joy in her heart.

1359. When the newly married girl saw her husband returning home, her bangles, 'expanded' through sheer joy and slipped down in the very presence of her elders: she started cursing those poor bangles.

1360. For translation vide *ŚP* S.No. (623.166) *supra*

1364. Sītā was sorrowful when she caught sight of it, and began to tremble as the demons brought it nearer and fell into a swoon when they said it was Rāma's head.

1365. The ploughman's son, who is deeply distressed because his wife has passed away, looks at all the places in his house associated with their love-making

as at places from where secret treasures have been dug out.

1366. That horrid woman keeps looking at the necklace for long, weeps unceasingly, holds it against her bosom — that necklace of my husband.

1367. For translation vide *ŚP* S. No. (767.190) *supra*.

1368. The noble-born young wife bears with great difficulty her breasts that grew in size day by day like 'a dung-hill' (?). Being a widow their plumpness is a nuisance (to her).

1369. At her husband's death the unchaste woman wept, with her throat choked with tears in such a way that even her lover was afraid that she might follow him in death.

1370. Sītā (lit. Janaka's daughter) then fell flat on the ground, her hair dishevelled and filled with dust, and her breasts pressed (lit. rounded) against the ground, covered with her bosom.

1371. For translation vide *ŚP* S. No. (182.79) *supra*.

1372. Now that you have departed to the other world, to follow you there and have the pleasure of seeing you should in fact bring me consolation and comfort, but then, the regret is : I haven't yet seen Rāvaṇa killed.

1373. She (Sītā) didn't shed tears, she couldn't even look at Rāma's (severed) head. Being taken into a swoon, she only fell on the ground helpless like one dead.

1374. Her gaze remained fixed on Rāma's head as before and her tired hand leaving the cheek rested on her bosom. Motionless like a corpse she just sank to the ground under the weight of her breasts.

1375. Under the severe trauma, she felt too feeble to say anything. She sank to the ground, with her face covered by her tresses that fluttered on it, and finally she became unconscious.

1376. Her breath almost stopped; the darkness of her sorrow covered her face; her eyelashes closed a little and the pupils in her eyes rolled upwards as

she got into a swoon.

1377. As the realisation of Rāma's death came to her she fell unconscious, the pangs of separation disappeared, the grief of his death would not now affect her, a feeling of peace settled on her face and her eyes remained closed.

1378. Her deep breathing out was not noticed through even a slight heaving of her chest, her big round breasts having concealed it; but her tremulous lip, however, showed that she was coming round.

1379. As she came round she was lying limp and listless on the ground, even her breath came faintly and her eyes felt the effort of opening wide owing to the heavy tears gathered therein.

1380. The reference to Rāma's love and consideration for her struck her unbearably like a stroke of lightning and in spite of her firm reslove to put an end to her life, the remembrance of his love sent her into loud and uninhibitd weeping like nothing else.

1381. Sītā [lit. the daughter of Janaka] began to lament giving vent to her grief for Rāma upon her own body, with her plump and pale breasts stained with blood on account of blows with her own hands.

1382. Sītā [lit. the daughter of Janaka], then suddenly recovering herself, began to speak again, wiping off the dust on her breasts, with her *veṇī* (braided hair), waving on her bosom.

1383. In her agitation she raised her hands to beat her breasts; but in her fatigue held them back and they fell on her lap without touching the breasts.

1384. She (i.e., Sītā) could not wipe her face with her distressed hand, which had turned red, like a new leaf through the exertion of beating the breasts but somehow managed to brush aside the lock of hair on one cheek (to be able to look at the severed head of Rāma).

1385. Hovering between life and death and feeling bewilderd Sītā, the daughter of Janaka, ignored the advice of Trijaṭā, but out of her feeling that Trijaṭā's affection for her has been genuine like a friend's sank on her bosom.

1386. As she [i.e., Sītā] reclined sideways on Trijaṭā's bosom, the tears from their

eyes that flowed in a stream, ran over the hair that were pressed on Trijaṭā's bosom by Sītā's cheek.

1387. Even though the daughter of Janaka (i.e. Sītā) lay outstretched on the ground, her waist, slim [lit. elongated) with the three fleshy folds on the upper part of her belly entirely smoothed out could not touch it (the ground), since the breasts and hips made the waist uneven !

1388. Devoid of all hope of resting on Rāma's bosom, she (Sītā) lay on the ground covered with the wavy and disordered hair of her loosened braid (or plait).

1389. When she (i.e., Sītā) rose up after her swoon, her face bore the impression (or signs) of silent weeping with eyes rolling in different directions, and towards the sky too, wondering what it all could be.

1390. During separation from you, I kept somehow alive in the hope of seeing you and now I see you only in your severed head. My hopes, although they were nearing fruition, have remained unfulfilled.

1391. (Sītā, overcome by sorrow on account of Rāma's 'death' laments:) The Earth will have another lord, and Rājaśrī (Royal Fortune) will pass successively to many other eminent men. Alas! how is it that this terrible (lit. uncommon, unique) widowhood has befallen me?

1392. Suffering is terrible only at first sight; its end is not as terrible (or severe). Haven't I seen and endured your (i.e., Rāma's) end, something that is disgusting (or abhorrent) to a woman ?

1393. (Sītā, recovering herself began to speak :) "I have endured life among the demons, and seen, my lord, such an end of yours; but my heart overpowered with disgrace still smoulders but does not burst into a flame."

1394. "Had my life departed right now, it would have been true to say that I endured separation from you and stayed with the Rākṣasa women as with friends only with the hope to see you."

1395. She (Sītā) gazed at it (Rāma's severed head) once more; and solely intent on death, looked at Trijaṭā with tearless eyes and piteously smiled as she said — " Suffer me to die"-- (or "take leave of me"-- "bid adieu to me.")

1396. [Sītā says to Trijaṭā:] " Forgive my shameless death, vile because of lack of love, since I endured separation from Rāma and accepted widowhood with a cruel heart." With these words, she burst into tears.

1397. She (i.e., Sītā) didn't wish to lament any more; she didn't beat her breasts (lit. body) any more, like an enemy; she didn't shed tears but restrained their flow. She had made up her mind to die.

1398. Her (i.e., Sītā's) sad eyes, their pupils very much dilated, fixed in a still stare on the severed head of Rāma, could see it clearly in spite of the tears (lit. were washed but not hindered by her tears).

1399. Immediately after that Trijaṭā raised Sītā's face with her hands, and comforted her with sweet words as she lay completely exhausted with lamentation, and her eyes fixed a vacant stare devoid of all feeling.

1400. "Don't weep, wipe your tears away (or off): On your dear husband's (Rāma's) lap will you weep again, recalling the pangs of separation and with your face leaning on his shoulder you will embrace him.

1401. Soon you will see Rāma (lit. the son of Daśaratha), happy to have his bow unstrung, serene and free from anger though his face might be worn *(avarugṇa)* and pale on account of separation from you.

1402. Soon Rāma will loosen your hair softened by his moist (because of perspiration) hands, and the curls (lit. uneven parts) ruffled and raised by his quivering fingers.

1403. If Rāma was dead, how could Rāvaṇa's palace garden be thus deprived (or shorn) of its beauty with the branches of the trees broken by the wind and the day-lotuses closed by the rays of the moon? (In other words, the fact that the wind and the moon dare mar the beauty of Rāvaṇa's garden establishes that Rāma is still alive and kicking.)

1404. A single Vānara (Hanūmat) reduced the entire city of the demons (i.e., Laṅkā) to such a sorry state (or plight) that the loud lament reached through all the rows of its houses. How could Rāma's death come about when the

demons are unhurt?

1405. Why are you stupefied when there is a cause for joy seeing as you do the pleasure-garden *(pramadavana)* with its trees thrown off or cast away *(praviddha)* by a single Vānara (Hanūmat) who was only a servant of Rāma — the devastated pleasure-garden which is a witness to the humbling of Rāvaṇa's pride?

1406. Do not underrate the strength (or power) of Rāma's arms. This strength was tested in the slaying of Vālin. On account of his strength, the ocean, driven by his arrows, granted a land-track (the causeway) across its waters. And on account of this strength Laṅkā is being besieged.

1407. When you fainted out of your grief, I too lost my head, your limp and listless body overwhelmed me so much that it quite escaped me that the whole thing was sorcery and necromancy.

1408. Therefore take heart. Let all this inauspicious behaviour (your weeping, etc.) now stop. Let the *'māyā'* (deception practised by the demons) — illusion vanish; let it be ignored; it is futile and empty, now that the truth is known.

1409. Knowing your husband to be primeval support of the universe, to be the one that assumed the responsibility (of protecting the universe), when it was abandoned by the helpless Indra (on account of his defeat by the demons) , why do you, (O, Sītā), judge him to be like other men (lit. on par with other men)?

1410. How do you believe that the Earth could hold Rāma's severed and fallen head, (without unprecedented, voilent physical disturbances like) the overturming of its surface, the waters of the (seven) oceans mingling together and the mountains being displaced?

1411. Rise, give up your sorrow. Wipe your bosom that is soiled with tears. Listen to me. Shedding tears is inauspicious when one's husband faces a battle.

1412. Why have you, (O, Sītā) no confidence in Rāghava (i.e., Rāma) even now? He has built a causeway between the Suvela and Malaya mountains before the (very) eyes of the assembled demons and assaulted directly (or stormed) the peaks of the Suvela mountain (on which Laṅkā stands).

1413. Except Rāma, who else could have confined Rāvaṇa (lit. the Ten-faced one) within the (rampart or) walls (of Laṅkā) and deprived him of lustre, with his face dripping with perspiration on account of shame?

1414. Do not despise my affectionate words because I am a rākṣasa woman, O, Jānakī. Whether in a garden or in a forest it is the fragrant flowers that are picked from creepers.

1415. My dear Jānakī, if Rāma were really dead, of what use would be your continuing to live? But my heart is depressed (with sorrow) because you are dying even when Rāma is safe and sound.

1416. As my dear lover plays on the flute (or lute) I dance to his tune because his love is inconstant (or changeful). A creeper winds or bends (its body) round a tree even though it is firm (or rigid).

1417. The farmer buys a bull in exchange for his upper garment, in the wintry month of Māgha; the breasts of his charming young wife being warm enough like the smokeless fire of the husks of rice.

1418. I am in my period, O, young boy! Do not touch me, you will be shortlived." "O, gazelle-eyed one, let me die today only. Why delay?" [He means to say he cannot brook even a moment's delay. He is so very overcome with passion.]

1419. The eyes of the master of the house fall upon the face of the maiden friend of his wife instead of on the wife's face. His eyes convey various amorous playful sports.

1420. At one moment you look withdrawn, the next moment you start laughing at all women. Come on, dear mistress, let me wipe your (face soiled with) tears!

1421. For translation vide *ŚP* S.No. (321.109) *supra*

1422. For translation vide *ŚP* S. No. (736.185) *supra*

1423. O, charming one, you are only feigning sleep. Your eyes are only held shut. Oh, come on move over, let me be in your bed with you. See, how your whole body bristles with excitement as I plant a kiss on your cheek. Never,

never shall I be late again.

1424. For translation vide *ŚP* S.No. (338.113) *supra*

1425. The young wife (lit. the adult lady), as it were, proclaimed her (good fortune, sex-appeal or better) charms by her disregard for a bath; on the day of festivity, even when her rivals in love (co-wives) were decked up with great enthusiasm after a bath.

1426. For translation vide *ŚP* S.No. (99.61) *supra*

1427. "Your brother says that my mouth still smells of wine. (Please see if it is so.)"—with these words the unchaste woman impetuously kisses her (younger) brother-in-law in the very presence of her husband.

1428. For translation vide *ŚP* S. No. (485.142) *supra*,

1429. For translation vide *ŚP* S. No. (342.114) *supra*

1430. For translation vide *ŚP* S. No. (1189.260) *supra*

1431. For translation vide *ŚP* S. No. (579.158) *supra*

1432. For translation vide *ŚP* S.No. (687.177) *supra*

1433. Who can adequately describe the pleasure one enjoys with a courtezan (who is herself) accomplished in all amorous arts, at a place where the sight of such love games wantonly enjoyed by others excites one and increases such pleasure?

1434. For translation vide *ŚP* S.No. (637.169) *supra*

1435. For translation vide *ŚP* S. No. (74.56) *supra*

1436. For translation vide *ŚP* S. No. (686.176) *supra*

1437. For translation vide *ŚP* S.No. (128.67) *supra*

1438. For translation vide *ŚP* S.No. (220.87) *supra*

1439. For translation vide *ŚP* S.No. (711.181) *supra*

1440. As the breasts of the hunter's wife go on increasing in their size, the (following) five (things) become emaciated, namely, 1) her own waist 2) her husband 3) his bow 4) youths in the village and 5) the rivals in love (co-wives).

1441. For translation vide *ŚP* S.No. (388.) *supra*

1442. Dear brother-in-law, you have not visited our village nor have you seen the river *Muralā*. At various places it takes turns and at every turn there are reed woods.

1443. For translation vide *ŚP* S. No. (166.76) *supra*

1444. For translation vide *ŚP* S. No. (203.84) *supra*

1445. For translation vide *ŚP* S.No. (51.52) *supra*

1446. For translation vide *ŚP* S.No. (556.154) *supra*

1447. Hostile to me even in her husband's (Rāma's) absence, how will she (Sītā) be friendly to me (Rāvaṇa) now that her lord (Rāma) has come ? Even otherwise the day-lotus does not desire the moon, then what to say when the sun is seen in the sky ?

1448. The rays of the moon, however they might try, could not succeed in annihilating the thick mass of darkness produced by the silhouettes of the trees.

1449. One can easily see that the winter is on its way out and the Lotus plant has mated with the spring from the way its face is beaming and emanating fragrance.

1450. Will not the Night pine away when she sees her lord, the Moon, in the company of Jyotsnā at the commencement of the nightfall embracing the East and then going to meet the West (his other sweetheart) ?

1451. When the Sun, who was excessively red in colour (also, who was greatly in love with) embraced the Western Direction, the Day-Beauty becomes sad (or melancholy or dejected) unable to bear, as it were, the offence given by her beloved husband in her very presence.

1452. As the *cakravāka* embraces the love-lorn Lotus-creeper that has stretched out on the watery bed along the bank of the lake and has the face of a fully blown red lotus, he seeks his mate with doleful cries.

1453. The rapturous delight of mounting your loins does not fall to the lot of anyone else. Only the golden girdle receives the reward for the penance it has performed through being heated in fire and dipped in water.

1454. For translation vide *ŚP* S. No. (1229.268) *supra*.

1455. For translation vide *ŚP* S. No. (197.83) *supra*.

1456. The lovely arrangement of her hair leaving tresses slightly loose and the parting line straight and thin, decorated with bright mustard seeds, looks charming.

(Verse 1457 is treated in the Notes.)

(Verse 1458 is treated in the Notes.)

(Verse 1459 is corrupt and obscure.)

1460. Two slender arms stretching out to hold the beloved in an embrace at the entrance of the bedroom sending the plump round breasts in a graceful undulating movement — well, that is a delightful sight.

1461. If you don't want to touch a woman in her period *(puṣpavatī)*, why do you then stand in front of me — although I have prevented you ? Now I have touched you with my hands — outstretched and itching hands.

1462. If you don't mind, my dear; on one side of the bed, at your feet I'll sleep without touching you; know it well that women in their period are not to be shunned during nights.

(Note : The Prakrit passage which follows verse 1462 (p 1182) is corrupt and obscure.)

(Verse 1463 is corrupt and obscure.)

1464. The happy sex-game of the previous night has put this young wife (or daughter-in-law) to deep sleep, so relaxing to her overworked limbs but

so tormenting to her rivals in love.

1465. For translation vide *ŚP* S. No. (124.66) *supra*

1466. For translation vide *ŚP* S. No. (378.120) *supra*

1467. For translation vide *ŚP* S. No. (745.186) *supra*

1468. Look, at midday even the shadow does not move even slightly but stays right below the body, as if afraid of the scorching heat of the sun. Therefore, O, wayfarer, why do you not rest (for a while in our house) ?

1469. In the middle of a hot day, the dwarfish mango tree contracted its shadow only to itself and brought her effortlessly closer to him.

1470. For translation vide *ŚP* S.No. (638.169) *supra*

1471. For translation vide *ŚP* S.No. (623.166) *supra*

1472. For translation vide *ŚP* S.No. (342.114) *supra*

1473. For translation vide *ŚP* S.No. (128.67) *supra*

1474. The bleak and black Darkness occupied whole of the world — by squeezing and pushing out the all - pervasive evening twilight exactly as *Airāvata* wholly covered by mud pressed against the golden side of the Meru.

1475. Darkness, even though present everywhere equally (or alike) appeared to be thinly scattered (sparse) at close quarters, closely crowded a little further, and very dense at a distance, obstructing the free course of vision.

(Verse 1476 is corrupt and obscure.)

1478. In the early hours of the evening, when the moon is rising, the East is seen to be trying to help herself up towards the centre of the sky holding the hands of the moon that is still on the other side of the Suvela range.

1479. The crescent moon looks charming like Madana's (Madana, the God of Love) slender bow of Aśoka or is it a cute little tusk made of a coral or of a frosty patch or of a dimond?

1480. The disc of the moon appeared like the face of the Night whitened by its

rays and decorated by streaks outlining the musk-deer after dispelling the surrounding darkness.

1481. The moon as it rises first looks like a coral, then like a mirror in which the ruddy face of an excited young girl is reflected and finally competely white.

(Verse 1482 is corrupt and obscure.)

1483. With the darkness dispersed like a rainy day, the partly distinct woods, with beautiful foliage, appeared to be dripping as the lunar rays fell scatttered through the branches.

1484. Ah! the pleasing touch of the white rays of the rising moon, radiant like the laughter of a young, charming woman, which looked brownish when on coming in through the round windows, they mingled with the light of the lamps and also dusky on account of the sandal-wood that was burning there.

1486. All the things necessary to welcome him are already at hand and the bed has been made, still she trys to make it again; the message is carefully couched in correct words and the girl who had started to go to convey it, is stopped again.

1487. She would still have one more sip of wine and another look at herself in the mirror and ask the messenger girl to repeat over again the talk with the lover; thus repeated, it excited her feeling .

1488. The merry young women apply collyrium to their eyes; fasten girdles on their waists, and paint a mark with sandal-paste on their forehead; and although they are solely absorbed in thoughts of the raptures of their prospective sexual union with their lovers, they nevertheless feel disturbed by their anxious fears.

1490. As the Night-bride withdrew and the starlets fell from her hair under his feet, the Daybreak arrived to the announcement of the fragrance of the flowers in tripping steps (or driving away darkness).

1491. As a young woman is leaving the bed with one foot planted on the ground

(at the early hour of the day) and with the lotus-face turned towards the lover at whom she casts a side-glance – still heavy with desire — through the corner of the eye — My, my, what a glance !

1492. The shy young maiden engaged in a game around the *śalmalī* tree, runs round it (blindfold) and catches hold of her own lover, feels her hands to be moist with sweat as she cries out : "Who is the fellow here ?"

1493. Even to him who does not ask her (about it) she says : "He has smashed my bangles." Either the wretched woman is too simple-minded or he is extremely dear to her — poor woman !

(Verse 1494 is corrupt and obscure.)

1495. For translation vide *ŚP* S. No. (471.139) *supra*

1496. For translation vide *ŚP* S. No. (394.123) *supra*

1497. On whichever part of the body the brother-in-law gives a blow with a tender creeper, on that part of the young bride's body appears a crop of goose-flesh (as a mark of her joy and deep love for her lover, the brother-in-law).

1498. Others enact a cemetery scene wearing goblin marks, holding offerings of human flesh, indulging in frightful groans *(huṁkāra)* and shrieks *(phetkāra)*.

1499. These gay young women, their bodies painted black like ink and collyrium, holding a bow and three arrows each, wearing decorations of peacock plumes, create laughter among the people by their disguises of the *Pulindas* (i.e. Bhillas, mountaineers, wild tribesmen).

1500. These other young girls, playing on the flutes, their garments fluttering about in their eager excitement make people laugh by their black costume, as they step back, bow to the spectators and give out loud laughter.

1501. Another fawn-eyed girl beats a frightful drum (whose sound is mingled) with the charming sounds of a tambour *(maddala)* and with her tender (lit. creeper-like) arms swinging alternately, proceeds to perform a *calli* dance.

1502. For translation vide *ŚP* S.No. (311.107) *supra*

1503. For translation vide *ŚP* S.No. (474.140) *supra*

1504. For translation vide *ŚP* S.No. (410.127) *supra*

1505. There too you will make friends, my girl *(puttali*=putrikā), where you are given in marriage; don't you weep. There too you could enjoy love-sports in *Vañjula (=Aśoka)* woods; there too flows the mountain river Godā.

1506. The plump breasts of the farmer's daughter-in-law covered by her beloved with the pollens of *kadamaba* flower appear to her friends, as they heave up and down, to be bunches of *kadamba* flowers.

1507. The round breasts of the daughter-in-law, with her eyes closed on account of profuse pollens of the *kadamba* flowers, are hit with *kadamba* flowers,and the rest of the people too are hit with the *kadamba* flowers.

1508. The lover is hit by his beloved with a bunch of *kadamba* flowers, and the (younger) brother-in-law swoons. The beloved is hit by the lover but her rivals in love experience the pain.

1509. O, *Hāridraka (=kadamba)* tree, fortunate you are in that in spite of the husband looking on your flowers fall on the bosom (lit. surface of the plump and swelling breasts) of the farmer's daughter-in-law.

1510. The lovers take the half-bitten lotus-fibres from the mouths of their beloveds, as if they are the hearts pierced by the arrows of the God of Love.

1511. Mistaking again and again the sparkle of her teeth to be the lotus fibres held in the mouth by the elder sister-in-law, the (younger) brother-in-law tries to pull them out; at this the sister-in-law, the beloved one, laughs at him.

1512. The farmer's daughter, longing to eat half-roasted green corn, tells the young farmer again and again:" My hand is burnt by the fire for roasting *(vāagg)* = pākāgni?)"

1513. The young bride gives her brother-in-law, with her own hand soiled by tears, first her heart, full of love and tender feelings and then a piece of soft and juicy sugarcane bearing her own tooth-marks.

1514. For translation vide *ŚP* S. No. (30.48) *supra*.

(Verse 1515 is treated in the Notes.)

1516. The fragrant powder, especially used on the Full Moon Day Festival in (the month of) Aśvina, which with great difficulty, you applied with your own hand to her breasts in the midst of stumbling and intoxicated people became (or turned into) a soft ointment (on account of the perspiration indicating her deep love for you.)

1517. As she, thrilled with joy, and trembling (through excitement) took a handful of(fragrant) powder, with the intention of besmearing her beloved one, it turned in her hand into scented water (because of the perspiration due to the surging emotion of love.)

1518. On the occasion of the Full Moon Day Festival when the young brother-in-law went up to his dear sister-in-law to smear her breasts with fragrant powders, a young farmer saw that the powder had become fairly wet. He turned his face aside and gave a wry smile.

1519. There are many festivals but nothing like Dīpāvalī (also popularly known as Divālī) when you can pretend a visit to see the lights in your beloved's house and have the pleasure of meeting her.

1520. As she moved the festival lamps around in front of his face she felt very nervous and her heavy breathing flickered the flames of the lamps and thus she revealed to him her secretly cherished love for him.

1521. My dear girl, why should you practise these tortuous rituals, meant for hermits (?), of worshipping the rising moon? Your face already possesses the beauty that the moon is believed (or supposed) to endow.

1522. The hermits who had offered flowers to you, mistaking your face to be the moon, left quite abashed (or embarrassed), when they heard your husband's complimentary words to you.

1523. In the (barley) field where the young men saw you rolling about (on the bed of the shoots of barley) with garments cast off, they became just like a scarecrow kept for frightening away animals (or herds of deer).

1524. The daughter of the master of the house has wallowed on the bed of *yava* (barley) plants, and the barley plants have yielded an especially rich crop. Now let the cattle (lit. a herd or multitude of cows) freely graze in the field !

1525. For translation vide *ŚP* S.No. (399.125) *supra.*

1526. For translation vide *ŚP* S. No. (123.66) *supra.*

1527. I am giving you, mango blossom, to the God of Love who has taken up his bow with a hope that you will be more effective as his arrow than the usual five when he aims at the young wives of the wayfarers, (with the reading *pahia-jaṇa-juvai-lakkho.)* or in piercing the hearts of lovers (with the reading *kāmiaṇa-hia-dalaṇe).*

1528. The ladies carefully decked up for the Festival of Love do not look really beautiful till the mango blossom with its spray overhanging the cheeks is not worn in the ears.

1529. For translation vide *ŚP* S. No. (459.137) *supra.*

1530. It is your celestial (or heavenly) dwelling that is, indeed, at fault, O, Moon! that you are not struck by the (lovely) feet of the young charming bride enjoying swing-ride.

1531. The (charming) damsels hanging on their lovers' necks or the lovers hanging on their necks, both with heavy limbs, drooping through fatigue drag their way home.

1532. For translation vide *ŚP* S. No. (592.160) *supra.*

1533. O, dear boy, the village is far away, and this row of trees *(vanarājī)* is dense with an abundance of leaves. Please don't go, leaving me alone; I am separated from all my girl friends.

1534. That bride wearing on her ear the pair of jujube fruit (supported by one stalk) which you gave her with your own hand went from the village street straight to her house because she was ashamed of parading the young man's gift before other people (lit. because she was overpowered by bashfulness)[1].

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1. The fact that she wears the pair of jujube berries — his gift to her — suggests her deep love for the young man.

1535. O, come. I shall say something on behalf of some (young) woman, O, cruel one. Or enough! Let her who thoughtlessly made the commencement of an undertaking die. I shall not say anything.

1536. For translation vide *ŚP* S. No. (372.119) *supra*

1537. For translation vide *ŚP* S. No. (481.141) *supra*

1538. For translation vide *ŚP* S.No. (955.221) *supra*

1539. For translation vide *ŚP* S. No. (647.170) *supra*

1540. The lower lip looks beautiful with kissing, the sparkling eyes look beautiful with heart-felt joy; it is the lover alone who really decorates a young woman. In vain do young women decorate themselves with other aids of beauty.

1541. A few decorations painted on the face, followed by the lovers' passionate embrace should be enough for young women whose minds are set on their lovers.[1]

1542. The beauty of the young women who have decorated themselves with aids of beauty is soiled if they are disrespected by their lovers who make (or fix) appointments with them but fail to keep them. In vain is this external decoration; complete satisfaction alone is the real decoration for young women.

1543. For translation vide *ŚP* S. No. (127.67) *supra*

1544. For translation vide *ŚP* S. No. (189.80) *supra*

1545. The wanton young women trembled, heaved sighs and rolled their drooping bodies in the bed. Nobody knew whether they were nervous or scared or overpowered by passion.

1546. The young women with their due attention to their costume, without their maiden companions and keen on receiving their lovers, stand inside unperceived and gaze at the pathway by which their lovers are expected to come.

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1. With the emendation 'Pai-muha - hiao' (Sk 'Patimukha-sthita-hrdayaḥ')

1547. My beloved has drawn in a picture young women whose hearts are affected by the passion of love and are faced with immediate separation; they seem to have turned away from their assumed jealous anger as their goose-flesh (or horripilation) indicates.

1548. The young women, with their eyes full of passion look at their lovers without any constraint and their tormented lovers feel tremendously satisfied by these looks which they prize very much in their hearts.

1549. The young women didn't proceed to meet their lovers nor did they do their hair nor ask the messenger girls regarding the mission entrusted to them. Struck by the moonlight, they, with their hearts bewildered, simply trembled.

1550. The young women set out to meet their lovers but grew tired by the long walk; they would have liked to rest for a while but their amorous hearts were so set on meeting their lovers who had already gone ahead to their meeting place that they would not allow themselves any rest.

1551. For translation vide *ŚP* S. No. (467.138) *supra*.

1552. For translation vide *ŚP* S. No. (1423.303) *supra*.

1553. For translation vide *ŚP* S. No. (21.46; *DHV.* 11.8 *supra)*.

1554. My dear friend, you have always helped me in my difficulties. Your place is in my bosom. My beloved man is also there. Both of you have overheard what is in my mind. Therefore where is the need of entrusting you with a message?

1555. For translation vide *ŚP* S.No. (936.218) *supra*.

1556. The messages, which the messenger girls bring back from the lovers and convey them to the young women, delight them more than the actual meeting (with their lovers).

1557. When the lovers for some reason turn away from their women, these despondent women who could not take their eyes off their doors, send first their messenger girls to their residence but in their impatience themselves follow them.

1558. For translation vide *ŚP* S. No. (971. 224) *supra*.

1559. For translation vide *ŚP* S. No. (454. 136) *supra.*

1560. For translation vide *ŚP* S. No. (1169. 257) *supra.*

1561. Although the idea of rising from their seats to do honour to their lovers crossed the mind of the young lovely women *(kāminī)* who were delighted by their (unexpected) visit, at the very moment of (their visit), their bodies (the bodies of the young lovely women) which were languid on account of intoxication were not able to put it in practice.

1562. At the unexpected arrival of their lovers, the young women, who were waiting with words of welcome rolling throughout the day in their mouths, felt so overwhelmed by their joy that they couldn't keep to the usual formalities of reception.

1563. The God of Love supports the drooping arms of the young women which are tender like stalks of red lotuses and are adorned with garlands as personal decoration, as they are raised to embrace their lovers.

1564. With *'choli'* abandoned to bare the breasts and the jewelled bracelets thrown away in a gay game of love provoking desire and climaxing in sexual union the young couple ends in exhausted sleep. May it look beautiful !

1565. Young women set aside their golden necklaces from their bosom, lest they be crushed in an intimate embrace with their lovers: Even merit and strength may, if it comes to that, be slighted.

1566. When you are undoing the girdle of a coquettish woman, please repeat this prayer to the God of Love that resides in her heart : 'May this be an auspicious day.'

1567. The God of Love irresistibly takes charge of the persons of young women as they start removing their anklets, necklaces, ear-tops, bracelets and the girdles from their bodies.

1568. The lover's hand moves round and round here and there (in the region of the waist), as if caught in the whirlpool and is unable to move further down.

1569. For translation vide *ŚP* S. No. (252. 95) *supra.*

1570. For translation vide *ŚP* S. No. (265. 98) *supra.*

1571. For translation vide *ŚP* S. No. (24. 33) *supra.*

1572. For translation vide *ŚP* S. No. (1090. 243) *supra*.

1573. For translation vide *ŚP* S. No. (1089. 243) *supra*.

1574. For translation vide *ŚP* S. No. (1098. 244) *supra*.

1575. For translation vide *ŚP* S. No. (224. 89) *supra*.

1576. For translation vide *ŚP* S. No. (1093. 244) *supra*.

1577. For translation vide *ŚP* S. No. (1082. 242) *supra*.

1578. With a view to giving his beloved, Satyabhāmā, the rapture of sexual union far exceeding her wildest of desires, Hari, with a smile on his face, and with both of his hands holding his *mukuṭa* (crown) in its place fell at her feet.

1579. For translation vide *ŚP* S. No. (774. 192) *supra*.

(Verse 1580 is treated in the Notes.)

1581. For translation vide *DHV* S. No. (40. 14) *supra*.

1582. As the lover in the course of love-making kisses his beloved's eyes and goes on kissing them, tears of anger burst through her kiss-sealed lids.

1583. For translation vide *ŚP* S. No. (1026. 233) *supra*.

1584. The indistinct (or faltering) speech of the gay (merry) woman in an inebriated state, which is given up halfway as forgotten, or may be, on account of the sudden remembrance of her young man's grave lapse causing shame to her, impresses as charming.

1585. For translation vide *ŚP* S. No. (1134. 251) *supra*.

1586. For translation vide *ŚP* S. No. (1100. 245) *supra*.

1587. For translation vide *ŚP* S. No. (1226. 267) *supra*.

1588. The proud lady fixed her eyes on her beloved, and kept on heaving sighs for long, short gasping sighs, carrying the fragrance of a freshly made wine, weakly heaved—that indicated that the onslaught of Madana, the God of Love, had now weakened.

1589. Immediately afterwards Satyabhāmā, with perspiration and horripilation appearing (on her body) due to the pleasure of Hari's holding her by the

hand, without waiting for Hari's adopting the remaining modes of reconciliation or appeasement, clung to him.

1590. For translation vide ŚPS. No. (1147. 253) *supra*

1591. For translation vide ŚPS. No. (295. 104) *supra*

1592. For translation vide ŚPS. No. (1232. 269) *supra*

1593. For translation vide ŚPS. No. (1222. 266) *supra*

1594. For translation vide ŚPS. No. (1007. 230) *supra*

1595. For translation vide ŚPS. No. (1108. 246) *supra*

1596. Her face which was blooming with joy, with cheeks showing excitement all over, looked more lovely (even though undecorated) than it would have been with decorations.

1597. For translation vide ŚPS. No. (627. 167) *supra*

1598. For translation vide ŚPS. No. (1114. 247) *supra*

1599. For translation vide ŚPS. No. (1226. 267) *supra*

1600. For translation vide ŚPS. No. (1210.264) *supra*

1601. When her beloved violently seized her by her hair, the resentful lady coudn't speak out what she all the while wanted to say. It transformed itself into an expression of annoyance.

1602. For translation vide ŚPS. No. (1085. 242) *supra*

1603. The young women angrily wiped their lips (as they were forcibly kissed by their men), but gave free scope to their passion of love, when forcibly embraced, and became fit, for enjoying the joys of love.

1604. The kissing of the eyes of amorous women, embraced by their lovers, looks charming — the kissing in which they obliquely turn their faces aside though their hearts drop the will to resist and feel well-disposed to them.

1605. When Mādhavānila took the hand of the *yakṣa* princess in his hand, she felt so excited that her hand trembled and almost dripped at the ends of her fingers with perspiration, which looked as if she was offering the right kind of oblation to mark her (first) meeting with her lover.

1606. For translation vide *ŚP* S. No. (591. 160) *supra*

1607. Seeing the hair on her husband's head stand erect when she has kicked it, the resentful (or proud) lady lets flow her jealous anger in the form of her tears which were mixed with collyrium.

1608. For translation vide *ŚP* S. No. (1185. 260) *supra*

1609. For translation vide *ŚP* S. No. (1002. 229) *supra*

1610. For translation vide *ŚP* S. No. (277. 100) *supra*

1611. For translation vide *ŚP* S. No. (292. 103) *supra*

1612. For translation vide S'P S. No. (1237. 270) *supra*

1613. For translation vide *ŚP* S. No. (1117. 248) *supra*

1614. For translation vide *ŚP* S. No. (1123. 249) *supra*

1615. I still remember the pleasures which I experienced when I dragged him forcibly by his hair which were wound round my big toe as he silently lay prostrate at my feet (begging to be pardoned).

1616. For translation vide *ŚP* S. No. (579. 158) *supra*

1617. After their quarrel, O, friend, their glances that were shot out under some pretext or the other, by chance met each other and, both of them burst out into laughter.

1619. For translation vide *ŚP* S. No. (1225. 267) *supra*

1620. O, desolate girl, you are just lost in counting the lines which you have drawn on the wall to indicate the length of your lover's absence from home. I am afraid, you stupid one, see how you are missing the chance of welcoming him home right now and felicitating him.

1621. When the arrival of the beloved one from journey abroad was (suddenly) announced, his bride closely embraced her maiden friend (who announced the arrival ?), her throat producing the suppressed cry of joy.

1622. For translation vide *ŚP* S. No. (616. 165) *supra*

1623. For translation vide *ŚP* S. No. (1348.289) *supra*

1624. For translation vide *ŚP* S. No. (1356. 290) *supra*

(Verse 1625 is corrupt and obscure.)

1626. "Who will congratulate me ?" — "He at whose sight your cheeks are covered with sweat. What will you give him (?)" — Saying thus the lover embraced me.

1627. When her dear beloved unexpectedly arrived the young lady was so much blinded by tears of joy and overcome by nervousness that she could hardly walk a single step.

1629. While Satyabhāmā was increasingly full of regrets for causing separation from Hari by her own self, he, on the other hand achieved her desired object and came back (safe and sound) home (in Dvārakā).

1630. For translation vide ŚP S. No. (541. 151) *supra*.

1631. At the sight of Hari, Satybhāmā's heart leaped with joy and her eyes,filled to the brim with happiness wandered all over with pleasure; both of them spread on her face an expression of unique grace.

1633. For translation vide ŚP S. No. (1251.272) *supra*.

1634. The charming looking mistress (Satyabhāmā?) happy in her own contentment saw in a mirror in her chamber how her maiden friends and her maids reflected happiness on their faces that were entirely untouched by grief.

1636. The joy she (Satybhāmā?) felt at the sight of her beloved, who returned home (safe and sound) after securing the desired object, was so much that her large heart, quite emptied of sorrow, could not quite contain it and it spread all over around her.

1637. For translation vide ŚP S. No. (1252. 272) *supra*.

1638. O, charming young lady, as you whitewash the wall with your arms raised, your waist shows the three folds on your belly and you know (young lady), it torments the hearts of your rivals in love.

1639. O, you with slender waist, as you stretch up your hands to paint the wall, it appears as if there is on the wall a painting of a lovely *aśoka* sapling.

1642. Satybhāmā's eyes, tremulous like a swarm of black bees although her heart was enchanted by the fragrance of flowers, first rested on her beloved (Hari)

and then only on that celestial *(Pārijāta)* tree (that spread the fragrance.)

1643. Then her eyes, lovely likes lotus, overflowing with the feeling of love, and tremulous through (or under the influence of) love, first rested on her dear husband, Hari, and then only on the excellent tree, namely *Pārijāta.*

1645. "Look here at this your own excellent tree *(Pārijāta)*" when her dear husband uttered these words, indicative of his profound love (for her), her immense satisfaction found free scope to spread (over her whole body).

1646. For translation vide *ŚP* S. No. (1250.272) *supra*

1647. When the delusion ended and the sound of the Vānaras preparing for the battle was heard, Sītā realized the significance of Trijaṭā's advice (lit. speech) which was prompted by her affection and loyalty to her.

1648. When the young women remember to collect their garments, in their nervous hurry, they don't collect them; even if they collect, they don't care to cover their bodies with them. And even if they do cover their bodies, they don't care to retain them there for long.

(Verse 1649 is corrupt and obscure.)

1650. (In their simple and natural way of life) in the forest a deer and doe earn their food and water on their own. Their love remains unaffected till the end (and they set an ideal for everyone).

1651. For translation vide *ŚP* S. No. (297. 104) *supra*

1652. For translation vide *ŚP* S. No, (244. 94) *supra*

1653. Love which is broken and later patched up but which again suffers a setback on witnessing a fresh case of lapse loses all its taste like water first boiled and later cooled.

1654. For translation vide *ŚP* S. No. (1198. 262) *supra*

1655. For translation vide *ŚP* S. No. (1196. 262) *supra*

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Chapter VII : SARASVATĪKAṆTHĀBHARAṆA

1. For translation vide *ŚP* S. No. (87.58) *supra.*
2. For translation vide *ŚP* S. No. (88.58) *supra.*
3. For translation vide *ŚP* S. No. (90.59) *supra.*
4. For translation vide *ŚP* S. No. (91.59) *supra.*
5. For translation vide *ŚP* S. No. (89.59) *supra.*
6. For translation vide *ŚP* S. No. (92.59) *supra.*
7. For translation vide *ŚP* S. No. (93.60) *supra.*
8. For translation vide *ŚP* S. No. (94.60) *supra.*
9. For translation vide *ŚP* S. No. (95.60) *supra.*
10. For translation vide *ŚP* S. No. (96.60) *supra.*
11. For translation vide *ŚP* S. No. (97.60) *supra.*
12. For translation vide *ŚP* S. No. (98.61) *supra.*
13. How could the earlier poets have failed to observe and note everything whatever is there on the path they have taken ? This may be true; if, however, the (traditional and conventional) borders be given up (and the horizons of Imagination be widened) all topics would be just new to him (the later poet) too !
14. O, wayfarer, in this village which is a stony place there is hardly any possibility of your getting the pleasure of a comfortable bed. If, however, the rising clouds persuade (or tempt) you to stay overnight, you sure are welcome. (If, however, seeing my swelling breasts, you want to come here and stay overnight, you are welcome.)
15. For translation vide *ŚP* S. No. (265.98) *supra.*
16. For translation vide *ŚP* S. No. (32.48) *supra.*

17. For translation vide *ŚP* S. No. (99.61) *supra.*

18. For translation vide *ŚP* S. No. (100.61) *supra.*

19. [Please note that this passage in Apabhraṁśa and all other such passages hereafter are left untranslated.]

21. For translation vide *ŚP* S. No. (102.61) *supra.*

22. (i) As the daybreak — a mighty elephant — uprooted the Night-creeper, the Moon-bird flew off and the white constellations, the flowers dropped in panic.

(ii) Lo, behold, there comes down from the firmament (the surface of the sky, i.e., the sky) a line of parrots, as if a necklace with rubies and emeralds has dropped from the neck of the Sky-Beauty.

(iii) Upendra (i.e., Viṣṇu or Kṛṣṇa) is about to sleep, his bright (sparkling white) eyes (naturally) dark even in the absence of collyrium, looking very tiny (taṇua-taṇua) at their (outer) corners (i.e., on the point of closing) and appearing like the sleepy (half-closed) eyes of an elephant.

23. For translation vide *ŚP* S. No. (104. 62) *supra.*

24. For translation vide *ŚP* S. No. (967.224) *supra.*

25. For translation vide *ŚP* S. No. (7.44) *supra.*

26. For translation vide *ŚP* S. No. (6.44) *supra.*

27. For translation vide *ŚP* S. No. (1527.319) *supra.*

29. You simple (or innocent) girl ! forgo this love of adventure, give up this excitement (recklessness) O, fair maiden, whose thighs are smooth and cool like a banana plant; my heart is unable to bear the bitter pain of separation from you.

30. Pārvatī, the daughter of the mountain clinging like a wish-fulfilling creeper to Giriśa himself a wish-fulfilling tree, is victorious !

(Verse 31 is treated in the Notes.)

32. At daybreak one can see a layer of lotus-pollens spread on the steps leading

to the lake.

34. * For translation vide *ŚP* S. No. (164.75) *supra*

(Verse 35 is treated in the Notes.)

36. * We curse ourselves for not having a thousand arms like Arjuna (i.e., Sahasrārjuna) or a thousand eyes like Indra or a thousand ears like Vasuki with only two hands to do you homage, only two eyes to see you and two ears to hear your praise, we feel inadequate.

37. * For translation vide *DHV* S. No. (14.8) *supra*

38. * The poets have looked on this world with all its vissicitudes now as a place of deep joy and now just worthless. Glory to them!

39. Don't chatter like a parrot in the language of parrots I am not a wretched parrot to understand that a female parrot alone knows that languge, not me, you rascal!

41. For translation vide *ŚP* S. No. (842.201) *supra.*

43. * For translation vide *DHV* S. No. (12.29) *supra*

44. * For translation vide *ŚP* S. No. (24.47) *supra*

45. * The winter evening lighted by a faint moon fills young women with longing, they deck themselves up, send messages to their lovers and pretend to be angry and jealous.

46. For translation *ŚP* S. No. (110.63) *supra*

47. What have I to do with my father who receives homage from crowned kings (lit. Whose feet are touched by the tufts of garlands of flowers worn on their heads by kings)? Or, with my father-in-law, who shares the throne with Indra in the assembly of gods ? Those countries, and those mountains and that forest alone are dear to me; there I can do homage to Kausalyā's son (Rāma) and rejoice.

48. The cloud roared and broke into a big sound like a kettle-drum, while it assaulted the sky and the earth exactly as the flashing streak of lightning directed.

49. They (the Vānaras of Sugrīva) reached the Sahya mountain where the clouds received diverse hues as they rested upon its mineral rocks where brooks burst out of the caves like laughter and the intoxicating fragrance of *bakula* flowers spreads.

50. Since I saw that most excellent girl with lotus-face and lovely eyes, the moonlight has become blazing hot, the sandal paste feels like poison, the necklace burns (or irritates) like salt rubbed on wounds, the Malaya- breezes scorch the body, lotus fibres pierce like arrows and, the slender body has been on fire, although it is being drenched wet.

51. The sky was filled with smoke as Rāma's bow emanated smoke; it flared up with fire as Rāma's bow was hooked to the string and reverberated in all directions the sound of the roaring bow.

52. Then spoke Rāma drowning the noise of the sea with his voice, and eclipsing its fame with his own fame, its fortitude with his own fortitude, its strength with his own strength, and its firmness with his own firmness.

53. Let him be adored : the Moon, the friend of Madana (the God of Love), the decider of the auspicious and the inauspicious, the one who outshines the stars, who is his own pleasure, who reveals the full beauty of the lotuses, who is an unfailing companion of Śiva, who brings glitter to the night-lotuses and adorns Śiva's matted hair, who rains streams of light and who glides across the heavens in his own grace.

56. For translation vide *ŚP* S. No. (121.65) *supra.*

57. What is a quarter (1/4) of a *yojana* (a measure of distance equal to four *krośas*) ? (Answer :) a *krośa* (= koss); What is that which equals two thousand *daṇḍas* ? (Answer :) a *kodaṇḍa.*

58. For translation vide *ŚP* S.No. (111.63) *supra.*

60. The lion was out on a prowl, and the cave was empty. The hunter saw his opportunity and collected the pearls before going away.

65. For translation vide *ŚP* S. No. (118.65) *supra.*

66. For translation vide *ŚP* S.No. (119.65) *supra.*

67. For translation vide *ŚP* S. No. (123.66) *supra*.

(Verse * 68 is corrupt and obscure.)

69. For translation vide *ŚP* S. No. (124.66) *supra*.

70. For translation vide *ŚP* S. No. (5.44) *supra*.

71. For translation vide *ŚP* S. No. (5.44) *supra*.

72. Life ebbed out in laboured gasps through the strangulated throat of Ariṣṭa, the demonic bull, when he (Kṛṣṇa) squeezed and twisted the massive bulk of the neck — none too easy to manage in the fatal grip of his powerful arms.

73. For translation vide *ŚP* S. No. (125.66) *supra*.

74. For translation vide *ŚP* S. No. (126.67) *supra*.

75. For translation vide *ŚP* S. No. (127.67) *supra*.

77. For translation vide *ŚP* S. No. (139.69) *supra*.

78. For translation vide *ŚP* S. No. (482.142) *supra*.

79. For translation vide *ŚP* S. No. (141.70) *supra*.

80. Fire that burns in the (humble) hut of an outcaste *(cāṇḍāla)* also burns in a sacrificial enclosure. (Fire does not lose its brilliance whether it burns in a hut of an outcaste or in a sacrificial enclosure of a Brāhmaṇa.) Men in misfortune should not therefore be avoided or shunned.

82. My dear girl, it is not only true of the bamboo cane of which execllent bows are made but also of human beings. Even though it may be an excellent bamboo material, if it has no string of similar quality, it cannot have a proper twang!

[Note : There is a pun on the word *'vaṁśa'* (i) bamboo (ii) good family), *'guṇa'* (i) string (ii) good or noble qualities, and 'ṭaṅkāra' (i) twang (ii) fame or reputation)]

84. For translation vide *ŚP* S. No. (147.71). *supra*.

85. For translation vide *ŚP* S. No. (148.72) *supra*.

86. For translation vide *ŚP* S. No. (149.72) *supra*.

88. For translation vide *ŚP* S. No. (142.70) *supra*.

89. For translation vide *ŚP* S. No. (143.70) *supra*.

90. For translation vide *ŚP* S. No. (144.71) *supra*.

91. For translation vide *ŚP* S. No. (145.71) *supra*.

93. For translation vide *ŚP* S. No. (550.153) *supra*.

94. For translation vide *ŚP* S. No. (128.67) *supra*.

95. For translation vide *ŚP* S. No. (131.68) *supra*.

96. For translation vide *ŚP* S. No. (130.68) *supra*.

97. For translation vide *ŚP* S. No. (132.68) *supra*.

98. For translation vide *ŚP* S. No. (134.69) *supra*.

99. For translation vide *ŚP* S. No. (153.73) *supra*.

100. For translation vide *ŚP* S. No. (613.164) *supra*.

101. Oil, mixed with a decoction of powdered *alambusā* (or *muṇḍitikā*, a medicinal herb) when rubbed on the sagging breasts even of women of declining age after a nasal wash with water, makes them firm and round.

102. For translation vide *ŚP* S. No. (151.72) *supra*.

103. For translation vide *ŚP* S. No. (154.73) *supra*.

104. For translation vide *ŚP* S. No. (809.196) *supra*.

105. For translation vide *ŚP* S. No. (155.73) *supra*.

106. For translation vide *ŚP* S. No. (156.73) *supra*.

107. For translation vide *ŚP* S. No. (157.74) *supra*.

108. Dāśarathi, the descendant of Daśaratha, (patronymic of Rāma) somehow passed the rainy season, that was the nightfall to the sun of his endeavour, a strong

chain restraining the lordly elephant of his indignation, and a cage confining the lion of his victory.

109. For translation vide *ŚP* S. No. (158.74) *supra*

110. For translation vide *ŚP* S. No. (159.74) *supra*

111. For translation vide *ŚP* S. No. (160.74) *supra*

112. For translation vide *ŚP* S. No. (161.75) *supra*

113. For translation vide *ŚP* S. No. (162.75) *supra*

114. For translation vide *ŚP* S. No. (163.75) *supra*

115. For translation vide *ŚP* S. No. (164.75) *supra*

116. For translation vide *ŚP* S. No. (165.75) *supra*

(Note : Sugrīva asks his followers not to be disheartened by Rāma's indecision about what should be done to cross over to Laṅkā.)

117. This faint-heartedness will not last long in Rāma exactly as the faint light of the dawn does not last long in the Sun who has the strength to illumine the whole Earth by his glory and has power over all beings.

118. For translation vide *ŚP* S. No. (511.146) *supra*

119. Whatever coral-reef the massive column of smoke covered up, pervading like the virulence of poison turned black, as if it were the Ocean's blood.

120. After they had seen the untraversable ocean (the Vānaras) their natural agility vanished — their movements were arrested — their eyes fixed in a stare, they looked pale and their courage vanished like lamps in pictures without light or heat.

121. For translation vide *ŚP* S. No. (166.76) *supra*

122. Her eyes looked more charming than the petals of a red lotus, reddish on account of the wine she was drinking as they were reflected in her glass full of fragrant wine.

126. For translation vide *ŚP* S.No. (175.77) *supra.*

127. For translation vide *ŚP* S. No. (734.185) *supra.*

128. For translation vide *ŚP* S. No. (58.54), *DHV* S. No. (5.7) *supra.*

129. For translation vide *ŚP* S. No. (1451.307) *supra.*

131. For translation vide *ŚP* S. No. (32.48) *supra.*

132. For translation vide *ŚP* S. No. (171.76) *supra.*

133. For translation vide *ŚP* S. No. (1451.307) *supra.*

134. For translation vide *ŚP* S. No. (32.48) *supra.*

135. My dear boy, you claim to be a reading and writing sort but have learnt nothing. Come and embrace me. If it means, according to you, going to hell, I say, it does not matter, we can do it together.

136. For translation vide *ŚP* S. No. (245.94) *supra.*

137. For translation vide *ŚP* S. No. (1169.257) *supra.*

138. For translation vide *ŚP* S. No. (304.105) *supra.*

139. For translation vide *ŚP* S. No. (174.77) *supra.*

140. For translation vide *ŚP* S. No. (173.77) *supra.*

141. For translation vide *ŚP* S. No. (184.79) *supra.*

142. For translation vide *ŚP* S. No. (185.79) *supra.*

143. O, lord of the Vānaras, your desire to do well by Rāma by killing Rāvaṇa may actually mean disappointment to him. He has been anxious himself to kill Rāvaṇa.

144. For translation vide *ŚP* S. No. (186.80) *supra.*

145. For translation vide *ŚP* S. No. (197.83) *supra.*

146. For translation vide *ŚP* S. No. (1301.281) *supra.*

147. For translation vide *ŚP* S. No. (177.78) *supra.*

148. For translation vide *ŚP* S. No. (178.78) *supra.*

149. For translation vide *ŚP* S. No. (179.78) *supra.*

150. For translation vide *ŚP* S. No. (181.79) *supra.*

151. For translation vide *ŚP* S. No. (182.79) *supra.*

152. When the mountains were lifted up from their bases, the rivers flowing from them lost their contact with the Earth and they fell straight down in a cataract and when the mountains were being rushed away the flow of the water fell in a straight long slanting stream.

153. Despondency deprives one of courage, intoxication of youth (deprives one) of modesty, and love (deprives one) of shame. What then is left for old age which robs one of every precious thing to steady ?

154. The circular expanse of the ocean, with the Mandara mountain placed (or stationed) at its centre and with its water splashing around looks like the wheel of the sun's chariot which has rolled off because of the very great velocity of the sun's chariot — the wheel with the tip of the axle prominently visible.

155. As the night came to a close, the disc of the moon trembled in the waves below as if it were the Ocean's heart, too perplexed to know what should be done (i.e., about Rāmā's crossing over to Laṅkā.)"

156. The poet arranges the words very carefully, looks to the requirements of the poetic styles, practises alliteration and bearing in mind the sense to be conveyed very carefully completes the poem, just as a thief plants his footsteps carefully, looks on various sides on his way, climbs up to the breach (made by him in the wall) and taking the stolen goods carefully completes his job.

157. As the Mandara mountain had churned the vast ocean, the Sun churned up the vast sky in the course of his day's journey when ruddy Sandhyā like wine *(madirā)* bubbled out, followed by the moon like a goblet (or pitcher) of nectar.

158. The young damsels deck themselves up with lotus fibres and their round breasts with lotus leaves to tease and excite their lovers.

159. For translation vide *ŚP* S. No. (192.81) *supra*.

160. For translation vide *ŚP* S. No. (180.78) *supra*.

162. When Yaśodā said : "Dāmodara (i.e.Kṛṣṇa) is still a child", the dairymaid cast a sidelong glance at Kṛṣṇa and smiled knowingly.

163. For translation vide *ŚP* S. No. (57.82) *supra*.

164. The extremity of the base of the Suvela (also called Trikūṭa) mountain was not seen even by the lord of serpents (Śeṣa or Ananta who supports the Earth on its hoods). Its lofty peaks were not reached even by Viṣṇu, when he grew in form (to humble the pride of the Daitya Bali) and wrest the three worlds from him.

165. Vibhīṣaṇa pouted his lips and heaved a deep sigh at the possibility of the terrible calamity for the whole universe, when Rāvaṇa, the invincible on the battle-ground and the immortal gods got locked in a battle.

166. Let my friends tell me (i.e., advise me) how to feign jealous anger towards my lover, if they wish me to continue to live. (My problem about feigning jealous anger is as follows:) When I see him I simply cannot wear a frown. It is extremely difficult. When he begins to talk, I cannot keep silent. Let my friends advise me how to pretend to be angry so that he will not misunderstand it and feel furious.

167. For translation vide *ŚP* S. No. (189.80) *supra*.

168. For translation vide *ŚP* S. No. (49.52) *supra*.

169. For translatioin vide *ŚP* S. No. (515.147) *supra*.

170. For translation vide *ŚP* S. No. (1417.302) *supra*.

171. For translation vide *ŚP* S. No. (505.145) *supra*.

172. For translation vide *ŚP* S. No. (194.82) *supra*.

173. As the Rain-Goddess rubbed her capacious *payodharas* (clouds, breasts) on his peaks, Vindhya bristled with excitement and the tender shoots of fresh grass appeared all over and Vindhya looked gaily decked.

174. For translation vide *ŚP* S. No. (120.364) *supra*

175. O, lady in captivity, the sound that you heard just now is the clap of thunder reverberated by the unseasonal clouds and not, as you seem to expect, the twanging sound of your husband's bow-string. Therefore, there is no reason whatever for the excitement that you visibly show on your skin.

176. For translation vide *ŚP* S. No. (221.88) *supra*

177. For translation vide *ŚP* S. No. (190.81) *supra*

178. For translation vide *ŚP* S. No. (992.227) *supra*

179. For translation vide *ŚP* S. No. (616.165) *supra*

180. For translation vide *ŚP* S. No. (217.87) *supra*

181. For translation vide *ŚP* S. No. (216.86) *supra*

182. For translation vide *ŚP* S. No. (218.87) *supra*

183. O, you (young woman), who are an expert in cooking do not feel distressed if the fire does not burn in a flame but fills the kitchen with smoke : it has been made fragrant by the sweet smell of the *pāṭala* flowers that your mouth breathes.

184. The gaze of the hunter's (elder) wife, heavy with tears, rests on the face of the newly-wed (younger) wife hard to look at, as it (the face) has been adorned with the ear-ornament of creeper-like (i.e., tender) parings of the bow of husband.

185. For translation vide *ŚP* S. No. (273.100) *supra*

186. For translation vide *ŚP* S. No. (638.169) *supra*

187. For translation vide *ŚP* S. No. (1327.286) *supra*

188. For translation vide *ŚP* S. No. (530.150) *supra*

189. For translation vide *ŚP* S. No. (415.128) *supra*

190. On this day of festival, today, ever since she heard her dear husband call her

by a wrong name, she has detested all her ornaments and adornments, she likens them to the garlands on a buffalo that is being led for sacrifice.

191. For translation vide *ŚP* S. No. (155.73) *supra*.

192. As the night advanced, Kṛṣṇa, who was separated from his sweetheart thought that the moon rose in the sky, as it were to cause him disaster and that the God of Love had as if put the string to his bow.

193. Well, one does not exchange words with another man's wife like me. That may not be approved by the world. But a glance ? You couldn't help casting it even at an enemy suddenly appearing before you.

194. For translation vide *ŚP* S. No. (388.122) *supra*.

195. For translation vide *ŚP* S. No. (314.108) *supra*.

196. For translation vide *ŚP* S. No. (368.119) *supra*.

197. For translation vide *ŚP* S. No. (420.129) *supra*.

198. For translation vide *ŚP* S. No. (198.379) *supra*.

199. For translation vide *ŚP* S. No. (466.138) *supra*.

200. For translation vide *ŚP* S. No. (1460.308) *supra*.

201. For translation vide *ŚP* S. No. (1461.308) *supra*.

202. For translation vide *ŚP* S. No. (525.149) *supra*.

203. For translation vide *ŚP* S. No. (493.143) *supra*.

204. For translation vide *ŚP* S. No. (1423.303) *supra*.

205. For translation vide *ŚP* S. No. (470.139) *supra*.

206. For translation vide *ŚP* S. No. (591.160) *supra*.

207. For translation vide *ŚP* S. No. (256.96) *supra*.

208. For translation vide *ŚP* S. No. (22.46) *supra*.

209. For translation vide *ŚP* S. No. (1497.314) *supra.*

210. For translation vide *ŚP* S. No. (1497.314) *supra*

211. For translation vide *ŚP* S. No. (207.85) *supra*

212. For translation vide *ŚP* S. No. (1185.260) *supra*

213. For translation vide *ŚP* S. No. (482.226) *supra*

214. For translation vide *ŚP* S. No. (600.161) *supra*

215. Seeing the cowherd engaged in a tête - à - tête with his first wife (as she was milking the cow), look, how his second wife, newly married to him, undid the tethers of all the calves in the shed.

216. For translation vide *ŚP* S. No. (545.152) *supra*

217. For translation vide *ŚP* S. No. (265.98) *supra*

218. For translation vide *ŚP* S. No. (1357.290) *supra*

219. "Even when my dear consort (or lover) died, I did not die. I, who continued to live, saw (or met) my beloved consort again." With this thought shame and extreme joy together overpowered her heart.

220. For translation vide *ŚP* S. No. (978.225) *supra*

221. Her vacuous stares, deep sighs, stupid smiles and foolish mumblings—surely mean a deep-rooted malady (her unfulfilled love for some young man).

222. For translation vide *ŚP* S. No. (451.135) *supra*

223. For translation vide *ŚP* S. No. (1126.249) *supra*

224. When he noticed some resentment in his wife, his mind felt confused on account of his attachment to her and he vacillated between the gloomy mood of the evening twilight and the cheerful mood of the moonlit night.

(Note : However, this rendering is very doubtful.)

225. For translation vide *ŚP* S. No. (247.95) *supra*

226. For translation vide *ŚP* S. No. (1306.282) *supra*

227. For translation vide *ŚP* S. No. (1370.292) *supra*

228. For translation vide *ŚP* S. No. (1365.291) *supra*

229. For translation vide *ŚP* S. No. (501.144) *supra*

230. For translation vide *ŚP* s. No. (634.168) *supra*

231. For translation vide *ŚP* S. No. (1582.328) *supra*

232. A close embrace, a blast of wind to the tree of sulkiness (i.e., blows off sulkiness), refreshes the whole body, and raise the curtain on the drama of lovers' union. Dear friend, may such embraces prosper !

233. For translation vide *ŚP* S. No. (359.117) *supra*

234. My dear daughter, the wind is blowing up your lower garment. Hold it tight to your thighs. They bear the circular marks of bites. Don't expose your husband who pleases you by his soft and sweet speech to public criticism or censure.

235. For translation vide *ŚP* S. No. (229.91) *supra*

236. For translation vide *ŚP* S. No. (898.212) *supra*

237. For translation vide *ŚP* S. No. (650.171) *supra*

238. For translation vide *ŚP* S. No. (127.67) *supra*

239. For translation vide *ŚP* S. No. (592.160) *supra*

240. For translation vide *ŚP* S. No. (482.142) *supra*

241. The mud with which you smeared the curves of the breast of the ploughman's daughter-in-law during the spring festival of *Holi* has not dried even to this day. It remains wet with her perspiration.

242. For translation vide *ŚP* S. No. (453.135) *supra*

243. For translation vide *ŚP* S. No. (1496.313) *supra*

244. For translation vide *ŚP* S. No. (289.103) *supra*

245. My dear friend, if he is not your man, why is it that when he is mentioned your face beams with joy like a lotus at the touch of the sun ?

246. For translation vide *ŚP* S. No. (454.136) *supra*.

247. For translation vide *ŚP* S. No. (477.140) *supra*.

248. For translation vide *ŚP* S. No. (70.55) *supra*.

249. May the hand of Kṛṣṇa protect you, — the hand, which however easily might have lifted the Govardhana mountain, trembled on the breasts of Rādhā out of sheer nervousness at the first ever experience of sex.

250. For translation vide *ŚP* S. No. (560.155) *supra*.

251. For translation vide *ŚP* S. No. (338.113) *supra*.

252. For translation vide *ŚP* S. No. (336.112) *supra*.

253. For translation vide *ŚP* S. No. (328.110) *supra*.

254. For translation vide *ŚP* S. No. (1359.291) *supra*.

255. For translation vide *ŚP* S. No. (603.162) *supra*.

256. For translation vide *ŚP* S. No. (287.102) *supra*.

257. When, while a man is setting out on a journey a dark-spotted deer only one eye of which he sees, crosses his path from left to right which is inauspicious, he does not proceed any further at all, how about it when his gazelle-eyed beloved with two tearful eyes encounters him ?

258. When her beloved came home while she was in her period, her body perspired, her thighs tingled with excitement, her undergarment slipped down and her heart leaped with joy.

259. For translation vide *ŚP* S. No. (398.125) *supra*.

260. For translation vide *ŚP* S. No. (1161.256) *supra*.

261. For translation vide *ŚP* S. No. (1059.239) *supra*.

262. For translation vide *ŚP* S. No. (767.190) *supra.*

263. For translation vide *ŚP* S. No. (145.71) *supra.*

264. For translation vide *ŚP* S. No. (245.94) *supra.*

265. For translation vide *ŚP* S. No. (233.92) *supra.*

266. For translation vide *ŚP* S. No. (1392.297) *supra.*

267. Her desire is to bathe in the water of the stream that has flowed from where he is bathing, whereas his desire is to bathe in the water that has splashed on her round and healthy breasts.

268. For translation vide *ŚP* S. No. (381.121) *supra.*

269. For translation vide *ŚP* S. No. (372.119) *supra.*

270. There is a scandal about their relations — that worthy daughter of the farmer and the master's son. Where is the point in asking whether it (the scandal) is true or false ?

271. For translation vide *ŚP* S. No. (321.109) *supra.*

272. For translation vide *ŚP* S. No. (1190.260) *supra.*

273. For translation vide *ŚP* S. No. (768.190) *supra.*

274. For translation vide *ŚP* S. No. (220.87) *supra.*

275. For translation vide *ŚP* S. No. (632.168) *supra.*

276. For translation vide *ŚP* S. No. (272.99) *supra.*

277. (What is the use of your living abroad ? or) You seem to have learnt not much from your travels abroad, O, wayfarer!- since you still feel so nervous and jumpy, or else why this looking around, breathing, yawning, singing, crying, fainting, falling down and smiling ?

278. For translation vide *ŚP* S. No. (1323.285) *supra.*

279. For translation vide *ŚP* S. No. (1377.294) *supra.*

280. For translation vide *ŚP* S. No. (1391.296) *supra.*

281. As she walked towards her husband's funeral pyre, he was revived from his unusually long spell of unconsciousness, and her widow's weeds were transformed into the decoration of a happy wife.

282. The anger of the proud women intensified by love disappeared (or vanished) after a long time from their hearts, pleased for a moment by the earnest requests of the lovers, but saddened and tormented again by the remembered lapse (or offence).

283. Her husband gazes at her face and she too feels elated by seeing him. He believed himself to be the most blessed of men and she too believes herself to be the most blessed of women on this Earth.

284. For translation vide *ŚP* S. No. (979.225) *supra.*

285. For translation vide *ŚP* S. No. (225.90) *supraa.*

286. For translation vide *ŚP* S. No. (1085.282) *supra.*

287. For translation vide *ŚP* S. No. (310.107) *supra.*

288. For translation vide *ŚP* S. No. (1522.318) *supra.*

289. For translation vide *ŚP* S. No. (1524.319) *supra.*

290. For translation vide *ŚP* S. No. (123.66) *supra.*

291. For translation vide *ŚP.* S. No. (459.137) *supra.*

292. For translation vide *ŚP* S. No. (1492.313) *supra.*

293. For translation vide *ŚP* S. No. (645.170) *supra.*

294. On the occasion of the Holi festival young maidens take part in running competitions and desire the farmer's son to smear in mud their entire body with his own hands.

295. The moon-faced girl kicked the *aśoka* into blossom as a fulfilment of its longing and freed it from the stigma of barrenness the Creater had put on it, and (proudly) wore in her hair the fresh flower of (the same) *aśoka.*

296. For translation vide *ŚP* S. No. (1528.319) *supra*.

297. O, Kesara, you sure have won your reward in being lodged like this—on the round breasts of the young lady who is looking up at the tree from the top of which you have leaped and at whose desire she has sprinkled it with wine from her mouth.

298. For translation vide *ŚP* S. No. (471.139) *supra*.

299. Her dress slips down; her decorations fade; as she walks, she falters (or stumbles) when she particpates in the festival dance in honour of Bhūta-Mātṛkā (the Divine Mother of all beings ?); O, charming one, do not look at her (therefore when she dances).

300. For translation vide *ŚP* S. No. (1506.315) *supra*.

301. For translation vide *ŚP* S. No. (474.140) *supra*.

302. For translation vide *ŚP* S. No. (1510.316) *supra*.

303. For translation vide *ŚP* S. No. (30.48) *supra*.

304. For translation vide *ŚP* S. No. (1516.317) *supra*.

305. For translation vide *ŚP* S. No. (1519.318) *supra*.

306. For translation vide *ŚP* S. No.(1512.316) *supra*.

307. For translation vide *ŚP* S. No. (1513.317) *supra*.

308. Look at these young women playing their water games, their eyes dilated and motionless, their cheeks bristling with excitement — they are being hugged by their lovers from under water !

309. For translation vide *ŚP* S. No. (660.172) *supra*.

310. For translation vide *ŚP* S. No. (1002.229) *supra*.

311. For translation vide *ŚP* S. No. (609.163) *supra*.

312. For translation vide *ŚP* S. No. (21.46); *DHV Locana* (11.8) *supra*.

313. For translation vide *ŚP* S. No. (332.111) *supra.*

314. The young woman, engaged to watch the paddy crop in the field, grew pale and hung her head low like the ripening paddy and her anxiety over the eventual end of her secret meetings with her lover dried her up as the paddy she was guarding.

315. If you are not his mistress, then how come that you sleep with your weary limbs well relaxed like an infant calf that oversucks and stretches out to sleep ?

316. Please note, young man, love however strong it might have been, trickles away through a period of time if not prevented by occasional meetings, like water through the scoop of hands.

317. For translation vide *ŚP* S. No. (716.182) *supra.*

318. For translation vide *ŚP* S. No. (541.151) *supra.*

319. For translation vide *ŚP* S. No. (713.181) *supra.*

320. For translation vide *ŚP* S. No. (710.180) *supra.*

321. For translation vide *ŚP* S. No. (635.168) *supra.*

322. Wherever he (Rāvaṇa) looked he saw her (Sītā) only; Whatever he spoke, he spoke only her name, and his heart fixed by his passion for her made room only for her to the exclusion of every other thought.

323. O, you moon, consisting of nectar, the crest of the sky, the ornamental mark on the face of the Night, touch me with the self same rays with which you have touched my beloved.

324. For translation vide *ŚP* S. No. (918.215) *supra.*

325. For translation vide *ŚP* S. No. (326.110) *supra.*

326. For translation vide *ŚP* S. No. (1072.241) *supra.*

327. For translation vide *ŚP* S. No. (417.128) *supra.*

328. The ever-increasing and severe sorrow caused by separation cannot be brought to an end except by death.

329. Hold her, hold her firmly, you needn't fear her, she is not possessed by any evil (spirit or) power, if you see her walking around like this. Her husband is out on a long journey and this clap of thunder has frightened and unnerved her.

330. For translation vide *ŚP* S. No. (614.164) *supra.*

331. For translation vide *ŚP* S. No. (270.99) *supra.*

332. For translation vide *ŚP* S. No. (1250.272) *supra.*

333. For translation vide *ŚP* S. No. (333.408) *supra.*

334. For translation vide *ŚP* S. No. (197.83) *supra.*

335. For translation vide *ŚP* S. No. (33.49) *supra.*

336. For translation vide *ŚP* S. No. (1452.307) *supra.*

337. For translation vide *ŚP* S. No. (637.169)*supra.*

338. For translation vide *ŚP* S. No. (51.52) *supra.*

339. For translation vide *ŚP* S. No. (1420.302) *supra.*

340. For translation vide *ŚP* S. No. (1465.309) *supra.*

341. For translation vide *ŚP* S. No. (24.47;364.118) *supra.*

342. For translation vide *ŚP* S. No. (342.114) *supra.*

343. For translation vide *ŚP* S. No. (332.111) *supra.*

344. For translation vide *ŚP* S. No. (1114.247) *supra.*

345. For translation vide *ŚP* S. No. (166.76) *supra.*

346. For translation vide *ŚP* S. No. (151.72) *supra.*

347. For translation vide *ŚP* S. No. (238.93) *supra.*

348. For translation vide *ŚP* S. No. (249.95) *supra.*

349. For translation vide *ŚP* S. No. (686.176) *supra.*

350. At the sight of the firm round breasts of the beautiful young wife of her husband, the first wife with her sunken cheeks heaved a sigh.

351. For translation vide *ŚP* S. No. (244.94) *supra.*

352. For translation vide *ŚP* S. No. (230.91) *supra.*

353. For translation vide *ŚP* S. No. (1206.263) *supra.*

354. For translation vide *ŚP* S. No. (990.227) *supra.*

355. For translation vide *ŚP* S. No. (2.43) *supra.*

356. For translation vide *ŚP* S. No. (687.177) *supra.*

357. For translation vide *ŚP* S. No. (1433.304) *supra.*

358. For translation vide *ŚP* S. No. (99.61) *supra.*

359. For translation vide *ŚP* S. No. (485.142) *supra.*

360. For translation vide *ŚP* S. No. (1052.238) *supra.*

361. For translation vide *ŚP* S. No. (806.195) *supra.*

362. For translation vide *ŚP* S. No. (680.175) *supra.*

363. For translation vide *ŚP* S. No. (128.67) *supra.*

364. For translation vide *ŚP* S. No. (363.118) *supra.*

365. For translation vide *ŚP* S. No. (175.77) *supra.*

366. You may have this cloth—big and broad, with long tassels made of hundreds of threads; if you want you may have your fill of meat; you may indeed please yourself gobbling *'chuhū chuhū'.*

368. I can show you the moon descending on the earth. I can stop the sun's chariot in the middle of the sky. I can bring here the women of the Yakṣas, of the gods, or of the Siddhas — (To tell you the truth) there is nothing in this world which is impossible for me to achieve.

369. The *Sinduvāra* twigs that bear bunches of flowers like small heaps of cooked

rice are my favourites, and so are the heaps of jasmine flowers which are like the strained curds of the buffalo milk.

370. For translation vide *ŚP* S. No. (1414.301) *supra.*

371. This (your) death is worthy of a man. What Rāvaṇa has done is worthy of a demon like him. Why is it then that I don't become worthy enough to bring about my death ? (Lit. How is it that death worthy of a woman and available at will (by suicide) does not befall me alone ?)

372. For translation vide *ŚP* S. No. (546.152) *supra.*

373. He had everything in life so far, his sensuous pleasures, his material comforts, his grown-up daughter is already in her husband's home and yet his eyes are still full of longing !

374. After having enjoyed five days in the company of her lover, who indeed is a ladies' man, why should she expect the pleasure of the sixth day also ? She should know too much of sweet food produces nausea.

375. (Bow down to) Śiva — the female half of whose body (in the *Ardhanārīnaṭeśvara* form), overpowered by love, with the firm round breast excited by pleasure and quivering bashfully, desires to turn round to hold the other half in a close embrace !

376. For translation vide *ŚP* S. No. (192.81) *supra.*

377. For translation vide *ŚP* S. No. (193.81) *supra.*

378. For translation vide *ŚP* S. No. (196.82) *supra.*

379. For translation vide *ŚP* S. No. (195.82) *supra.*

380. For translation vide *ŚP* S. No. (1222.266) *supra.*

381. For translation vide *ŚP* S. No. (773.191) *supra.*

382. The robbers cast their frightened and thirsty eyes again and again on the curves of the breasts of the matronly lady as on a pitcher of treasure under a watchful eye of a snake.

Chapter VIII : Kāvya-Prakāśa

1. You said, O, mother, that there are, indeed, no household provisions at home today. Say then what should be done. The day is not going to stand still (and before long it will be dark).

2. "While winning over the beloved (or fortunate) one every moment, you felt, dear friend, troubled for my sake. You have exactly done what is worthy and fit to be done out of good feeling and affection for me."

3. Look, the female white crane standing motionless and still on the lotus-leaf looks beautiful like a vessel carved out of an oyster shell on a salver of spotless emerald.

4. For translation vide *ŚP* S. No. (110.63) *supra.*

5. O, friend, with a very big jug of water, I have come here on foot in haste; exhausted as I am on account of perspiration and breathlessness due to exertion, I shall rest (here) awhile.

6. Sleeplessness, weakness, anxiety and lassitude accompanied by breathlessness (all this) alas ! affects you also, O, friend, for the sake of me, who am unlucky.

7. At that time you would not look anywhere else—fixing your glance on my cheeks. Now, I am very much the same, and my cheeks are very much the same, but the glance of yours is not the same.

8. My hard-hearted mother-in-law thrusts on me all the household work; it is only in the evening that I find respite for a moment, if at all.

9. It is reported that your husband would arrive today just within three hours. Why are you sitting just like this then ? O, friend, make ready whatever is to be made ready !

10. O, dear, you who are bound to respect the wishes of your elders, what shall I say to you, unlucky that I am ! You are going on a journey today, you may go.

11. For translation vide *ŚP* S. No. (*14.342) *supra.*

12. "He is a jewel among the lazy bones, foremost among the gay rogues, and O, young daughter, he is possessed of immense wealth." At these words she hung her head down but her eyes dilated with joy.

13. On the battle-ground, he held Victory so firmly by the locks of her hair, that his enemies offered their necks in a close grip of the caves.

14. Seeing the lovers to be impatient for a close and impetuous embrace the anger of the offended women swiftly disppears from their hearts, afraid, as it were, of being squeezed out of their breasts.

15. Glory be to the Goddess of Speech who has taken up her residence in the lotus of the poet's mouth, and who, as a dig as it were at the old fool, Brahmā creates a universe which is altogether different (from the old universe of Brahmā).

16. The Malaya winds as they came down from the mountain slopes of Laṅkā become feeble since they were swallowed by the rows of fully expanded hoods of female serpents who were exhausted by their sexual enjoyment but were revived by the sighs of the grass-widows and got the energy of youth even though they were still infant.

17. O, friend, on the strength of the support you gave me I maintained my sulky anger but at the sight of my beloved forgot the restraint and the anger slipped from my heart.

18. Seeing the very fresh marks of nails and teeth on your body, my eyes felt rewarded. Don't mistake that red tinge as that of anger.

19. O, charming one, unable to find a place in your heart which is already crowded with a thousand women, for the whole day occupying herself with nothing else (but thoughts about you) she is making her already thin body still thinner.

20. Even though the behaviour of the wicked is always found to be ruthless, the behaviour of the wise (or the self - possessed) never alters or changes; it is approved of by their own heart, their (true) friend.

21. "At daybreak your beloved husband's lower lip had become a withered lotus-leaf." On hearing these words the newly-wed girl hung her head down.

22. He (Madana, the God of Love), who brandishes his tender (flowery) bow and

walks about proudly in the moonlit nights, establishes, as it were, his sovereign rule over the entire world.

23. Even though brushed away by the heart that feels tormented by it, the necklace, being of pure breed, does not desert its friends, the breasts.

24. The God of Love has, as it were, regained his handsome body in the form of the black and lovely tresses of the damsel and receiving strength from her shoulders he wins the battle of sex.

25. O, charming one, tell me the truth about your relation with the newly risen moon on the full moon night, and also who your beloved lady is — possessed of perfect beauty — as the Early Evening *(Pradoṣa-rajanī)* of the moon ?

26. O, friend, in the very first encounter of your battle of sex, your friend, the close hug, snapped the intruding necklace; tell me now how did the rest of the love-game then go on.

27. O, friend, as you were almost on your door-step, you turned your face and looked towards the road and placed the pitcher on your shoulder and started weeping saying — "alas ! alas ! the pitcher is smashed." How did it happen ?

28. The (earthen) pitcher, finding that you were distressed and that your eyes were tremulous thought itself to be too heavy for you and broke by itself under the pretext of being struck against the door.

29. Alas ! that married lady although elderly fascinates your heart like a young bride - that lady who is fired by the youthful desire for pleasure, is aroused by moonlight and wine.

30. For translation vide *ŚP* S. No. (20.23) *supra.*

31. I am born in a village; and live also in a village; and I do not (at all) know the ways of the city. Whatever I may be, I do fascinate the husbands of city - women.

32. O, my charming one, thus end those appreciations of merits, those ardent longings, that love and those beautiful expressions !

33. For translation vide *ŚP* S. No. (50.16) *supra.*

34. For translation vide *ŚP* S. No. (30.12) *supra.*

35. For translation vide *ŚP* S. No. (5.7) *supra.*

36. For translation vide *ŚP* S. No. (2.6) *supra*.

37. On the occasion of *viparīta-rata* (Contrary intercourse - where the woman takes the man's position, man and woman changing places in the act of love), when Lakṣmī saw Brahmā seated on the navel lotus of her husband, Viṣṇu, being intently absorbed in the act of love, suddenly (or quickly) closed the right eye of Viṣṇu.

38. For translation vide *ŚP* S. No. (1.6) *supra*.

39. Look at (his accomplishments and) his handsome form. He is simply irresistible. This is the only defect of his which even the rivals (? my rivals in love) acknowledge.

40. For translation vide *ŚP* S. No. (369.414) *supra*.

41. For translation vide *ŚP* S. No. (14.8) *supra*.

42. For translation vide *ŚP* S. No. (39.3) *supra*.

43. When her paramour came within the range of her vision, while she was amidst her elders, the daughter-in-law, intent on renouncing everything (all household work) desired to go to the forest.

44. Like a flash she has shot into my heart—she who is never short of excellence. I see her rolling in my bed. She radiates all over; my speech cannot be without her; and she quickly makes a place for herself in my poems and that naughty girl doesn't remain long out of my mind.

45. O, consort of Śiva, let there be in me love for *dharma* (piety, religious acts); destroy my desire for birth and rebirth, which has its source in *'tamas'*! Thou art my sole refuge; may delusion quickly leave me.

46. Nothing that is seen or heard is comparable, even remotely, to poetry that provides an abundance of rich food to all senses.

47. For translation vide *DHV Locana* S. No. (28.11) *supra*.

48. The enemy expected the thrill of the battle but quickly turned back (like a disheartened woman - *pratināyikā* in his harem) on seeing him place his hand

on his favourite mistress *(nāyikā)* — his scimitar.

49. Victory (Jayalakṣmī - The Glory of Victory) that had always felt indescribable ecstasy in the touch of your arm, now no longer wears the bright glory. She has been torn apart from you. She is, in fact, faded out.

50. For translation vide *VJ* S. No. (1.19) *supra.*

51. The wealth of misers, the jewels in the hoods of cobras, the mane of lions and the breasts of maidens of noble families—how can these be touched as long as they, i. e., the misers, cobras, lions and noble-born maidens, are alive ?

52. For translation vide *ŚP* S. No. (1535.320) *supra.*

53. Her never-ending sighs become longer with days and nights. Her jewelled bracelets slip down as do the streams of tears. In separation from you, O, fortunate one, that distressd maiden's hope of life becomes feeble and so does her slender body.

54. For translation vide *ŚP* S. No. (23.10) *supra.*

55. The beauty of the swans is heightened by the lakes, and that of the lakes by the swans. They (swans and lakes) make each other adorable.

56. For translation vide *ŚP* S. No. (36.13) *supra.*

57. What is uneven (perverse or mysterious) ? The path of Destiny. What is difficult to obtain ? A person who appreciates merit. What is happiness ? A good wife. What is unhappiness? Wicked man (or world).

58. They say : He alone feels the pain who has a wound, but this is not true. A bite-mark is seen on the cheek of the newly-wed girl but the pain is felt by her rivals (in love).

59. O, the glory of the horripilations that covered Kṛṣṇa's body as he held Yaśodā's breast in his hands and put his lips to its nipple and remembered how his lips had blown on the Pāñcajanya (his Conch).

60. O, beautiful damsel, first come here and listen to this scandal. O, lady of slender waist, people are comparing the moon to your face !

61. She dwells in your heart, she alone is in your eyes and in your words. O, charming one, can there be any room for poor women like us ?

62. O, handsome one, you are fair-complexioned, yet you have tinged my heart red; and although I have placed you in my so coloured heart, your complexion has not been affected at all.

63. There is no one in this village who would stop this young woman from going around; she spreads her radiant beauty and steals the hearts of young men, she is a thief.

64. As it is deep, as it is full of jewels, and as it is pure in colour, why hasn't this ocean been made by the Creator of sweet water ?

* * *

Chapter IX : Alaṁkārasarvasva with Vimarśinī

*1. What shall I say ? How much can I say ? What is the use of saying ? Even then it will be said. Or rather, shall I say ? Have I not said anything to you ? (The suggestion is : "I will die for you, I am dying for you, here I die for you.)

*2. The masters of today are really the masters. What abilities did the ancient masters have ? Modern masters can brand merit as demerit and pass off demerits as merit; could the ancients have done it ?

*3. Not many men know how to recite Prakrit verses or poems, to string together *Kubja* flowers or enjoy bold and grown-up women who are no longer bashful or timid in the presence of their lords.

*4. For translation vide *KP* S. No. (19.422) *supra.*

*5. For translation vide *DHV* S. No. (15.9) *supra.*

*6. For translation vide *KP* S. No. (12.420) *supra.*

*7. For translation vide *SK* S. No. (14.342) *supra.*

*8. For translation vide *DHV* S. No. (23.10) *supra.*

*9. What stirs you most is not the (young woman's or) the beloved's unruly mass of hair which breaks men's hearts but the sword of the enemy glittering dazzlingly at its edge.

(For *double entendre* see the Notes.)

*10. The adepts in (or masters of) *yoga* (deep and abstract meditation) entertain identical idea about (i.e.,look with equal eye on) things like a blue lotus, Indra, jugglery, the five organs of sense taken collectively, a large bee and a lord or ruler of men.

(Verse * 11 is treated in the Notes.)

12. For translation vide *DHV* S. No. (14.8) *supra.*

*13. Bow down to the Lotus that has sprung from Viṣṇu's navel brilliant like the wide firmament in which Brahmadeva, the Creator, with swarming bees

covering his body, looks like a spot on the moon.

*14. For translation vide *ŚP* S. No. (667.174) *supra.*

*15. (Note : There is a pun on the name Kumuda - the name of a Vānara warrior - meaning a night-lotus which blooms in the moonlight.)

"In the moonlight of joy Kumuda burst into laughter even as a night-lotus bursts into bloom, breathing forth a sweet smell, with his lips opening like the petals, and the shimmer of his teeth plain to view like the dense filaments."[1]

*16. "Its waters (The waters of the sea) were abandoned by yonder swan, the moon, scared by the rain cloud in the shape of the Mandara mountain; and pairs of fish, looking like red geese, lay still on the moss-like emeralds."[2]

*17. Lovers wiped from the faces of their sulky mistresses not tears as such from their collyrium - blackened eyes but the patches of moonlight passing through the sapphires in their necklaces that fell on their faces.

18. For translation vide *ŚP* S. No. (684.176) *supra.*

*19. The fresh sprouts on the branches of the trees which are, as it were, dancing with delight because of their meeting with the winds from Malaya mountain make signs to the Goddess of Spring to call her.

20. For translation vide *A-Sarvasva* S. No. (4.437) supra.

21. For translation vide *ŚP* S. No. (293.103) *supra.*

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1. As translated by K. K. Handiqui.

2. As translated by K. K. Handiqui. He adds in a foot-note : "The moon which left the ocean while it (the sea) was being churned with the Mandara mountain, is fancied as a swan migrating to the Mānasa lake in the rainy season; and the fish taking shelter on the emerald deposits at the bottom during the commotion, are likened to red geese huddling together on the mossy banks of streams."

22. Victorious is the Man-Lion's massive neck with its brownish mane, which is, as it were, a collection of lightning streaks hanging loose on his neck without the support of the clouds which have been blown off the Lion's roar.

23. For translation vide *VJ* S. No. (1.19) *supra.*

24. The same lower lip of the beloved yields a variety of pleasures : When on request it submits itself to a kiss, or when a kiss is violently planted on it, and it is still a different kind of pleasure when the lip offers itself voluntarily for a kiss.

(Verse *25 is treated in the Notes.)

*26. When the charming moon-faced young women retire to their bed-rooms, their usual maids who always accompany them, the jewelled girdles which are the usual companions of their hips and the bashfulness, the usual resident of their hearts, withdraw.

27. The sun is the glory of the sky, *rasa* of poetry, love of youth, nectar of the sea and of this earth, you O, King.

*28. Some pass the course of worldly life—utilize their life in acquiring religious merit, while some others accumulate material wealth, some however enjoy only sensuous pleasure, but in the case of many others, well, life passes just like that.

29. For translation vide *ŚP* S. No. (51.431) *supra.*

*30. Śeṣa, the king of snakes, resplendent on account of the precious stone in his hood and your staff-like strong and firm arm with its end, the fingers, decorated with the (spotless) mirrors, your nails, are the two props, O, king, that support the Earth.

*31. There is goose-flesh on the body; the lower lip is quivering and the speech comes with a hiss : the cold weather has done what a lover normally does.

32. You are balancing on your clean-shaven head a *badara-phala* (a jujubi fruit) or berry and on the top of that you are balancing another in a perfectly steady manner, since you are trying, O, foolish ignorant man, to deceive clever people, I think, you are (only) deceiving yourself.

*33. The crescent moon here, as reflected on this fawn-eyed young woman's cheek, which is marked by a ring of fresh tooth marks, resembles a *śaṅkha-pātra* (plate carved out of an oyster-shell) with its interior reddened with vermilion.

*34. The sighs, very soft and fragrant heaved by the beloved women become heavier and quicker when the breeze carrying fragrance and starting from the Malaya mountain blows over them.

*35. Thousands and thousands of the rays of the sun carrying the atoms of gold dust from the sides of the Meru mountaion (consisting of gold and jewels) expand along with the excellent lotus-beds which are laden with fragrance.

*36. The swans without the lakes do not look beautiful; and the lakes without the swans do not look beautiful. These two—the swans and the lakes—only reciprocally heighten their beauty and make themselves great.

37. My dear boy, people are afraid of looking at the slightly yellow red *palāśa* flowers on the branches blooming in the spring - month just as they are afraid of *rākṣasas* (demons) residing in Laṅkā, feasting on fat, entrails and flesh, and drinking the blood (of their victims).

38. For translation vide *SK* S. NO. (*14.342) *supra.*

39. For translation vide *VJ* S. No. (12.22) *supra.*

*40. O, charming one, you alone have taken to this path of the good. These days people generally mean one thing and say another.

41. O, boy, I must say I am not running errands for her nor do I say that I am here because she loves you. All that I have to say is that she is on the point of death and you better rush up to her and save yourself from public disgrace.

42. For translation vide *VJ* S. No. (28.25) supra.

*43. O, charming one, you are intending a journey to a distant place. Please therefore hold me awhile. No, I would rather you don't. What's the use of it, it will only delay your going.

*44. It may not be on account of a graceful figure or wealth or noble birth or even virtue or knowledge. Why does one fall in love with some one ? Well, just like that.

45. In an attempt to entice some body you lost your own heart. Well greedy for

profit you lost even your capital !

46. For translation vide *ŚP* S. No. (743.186) *supra.*

*47. How can this slender young woman who is growing thinner on account of her anxiety possibly reside in your heart in your chest which is broad like Mt Meru and deep like the ocean ?

*48. My dear girl, you appear excited with thoughts of secret love-making. What wonder is there, if you steal the heart of your lover ? (Not only that) you would also dispel darkness by the mass of bright light of your (moon-) face.

*49. The poison of intoxication caused by some cause or causes (other than knowledge) is removed by knowledge; but if it is caused by knowledge (itself), please say what will remove it ?

*50. Self-respect proceeds from merit and merit from service of the good and this opportunity to serve the good is the fruit of credits accumulated in previous lives.

*51. For translation vide *ŚP* S. No. (1323.285) *supra.*

*52. The heavy breathing of some lady on account of the exertion caused by climbing the steps did not stop on the top of the staircase but actually increased by the *darśana* of Hari.

53. For translation vide *KP* S. No. (60.434) *supra.*

*54. Let us bow only to Sleep. What is the use of other goddesses ? By her favour alone you can meet your beloved although he is at a far-off place.

55. For translation vide *KP* S. No. (62.434) *supra.*

56. For translation vide *KP* S. No. (57.433) *supra.*

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Chapter X : (Sāhitya - Mīmāṁsā)

1. For translation vide *KP* S. No. (3.418) *supra*

(Verse 2 is corrupt and obscure.)

3. O, Kusumbha plant, through your favour may young girls learn how to make inarticulate hissing sounds, murmuring sounds, trembling of the face (mouth ?) and shaking of the hands so briskly as to cause the body to perspire (during sex-game).
4. For translation vide *DHV* S. No. (2.6) *supra.*
5. For translation vide *ŚP* S. No. (49.52) *supra*
6. For translation vide *DHV.* S. No. (4.7) *supra*
7. For translation vide *DR. Avaloka* S. No. (9.28) *supra.*
8. For translation vide *ŚP* S. No. (842.201) *supra*
9. For translation vide *ŚP* S. No. (347.115) *supra.*
10. For translation vide *ŚP* S. No. (51.52) *supra.*
11. For translation vide *DHV* S. No. (31.12) *supra.*
12. For translation vide *ŚP* S. No. (53.53) *supra.*
13. For translation vide *VJ* S. No. (22.24) *supra.*
14. For translation vide *DHV* S. No. (5.7) *supra.*
15. For translation vide *ŚP* S. No. (144.71) *supra.*
16. For translation *SK* S. No. (80.355) *supra.*
17. For translation vide *ŚP* S. No. (206.84) *supra.*
18. For translation vide *ŚP* S. No. (772.191) *supra.*
19. For translation vide *ŚP* S. No. (1374.293) *supra.*

20. For translation vide *ŚP* S. No. (1267.275) *supra.*

21. For translation vide *ŚP* S. No. (413.127) *supra.*

22. For translation vide *ŚP* S. No. (1608.332) *supra.*

23. For translation vide *ŚP* S. No. (982.226) *supra.*

24. For translation vide *SP.* S. No. (175.77) *supra.*

(Verse 25 is corrupt and obscure.)

26. For translation vide *ŚP* S. No. (243.94) *supra.*

27. For translation vide *ŚP* S. No. (1245.271) *supra.*

28. For translation vide *ŚP* S. No. (190.81) *supra.*

29. (i) "Ānanda, how does the tooth-mark come to be there on her nether lip red / ruddy or cherry-like the *bimba* fruit ?"

"Her lover has sucked in the honey from it and as it were, put his personal seal on it."

(ii) (Verse 29 (ii) is corrupt and obscure.)

30. For translation vide *ŚP* S. No. (967.224) *supra.*

31. For translation vide *ŚP* S. No. (1527.319) *supra.*

32. For translation vide *ŚP* S. No. (6.44) *supra.*

33. For translation vide *ŚP* S. No. (7.44) *supra.*

34. For translation vide *ŚP* S. No. (Add. 3.1.44) *supra.*

35. For translation vide *ŚP* S. No. (30.346) *supra.*

36. For translation vide *ŚP* S. No. (106.62) *supra.*

(Verse 37 is corrupt and obscure.)

38. For translation vide *ŚP* S. No. (107.63) *supra.*

39. For translation vide *DHV* S. No. (44.14) *supra.*

40 For translation vide *SK* S. No. (172.374) *supra.*

(Verse 41 is corrupt and obscure.)

(Verse 42 is corrupt and obscure.)

43. For translation vide *ŚP* S. No. (166.76) *supra.*

44. For translation vide *SK* S. No. (164.372) *supra.*

45. For translation vide *ŚP* S. No. (142.20) *supra.*

46. For translation vide *ŚP* S. No. (347.115) *supra.*

47. For translation vide *ŚP* S. No. (550.153) *supra.*

48. For translation vide *ŚP* S. No. (118.67) supra.

49. I agree that other rivers too have rows of trees or long tracks of forest (on their banks), chattering water-owls, and cool water. The river Revā (i. e., Narmadā), however, has some unique characteristics (or qualities).

50. For translation vide *ŚP* S. No. (174.77) *supra.*

51. For translation vide *ŚP* S. No. (177.78) *supra.*

52. For translation vide *ŚP* S. No. (178.78) *supra.*

53. For translation vide *ŚP* S. No. (81.57) *supra.*

54. (Note : The second half is obscure. The first half may be translated as follows:-

They rightly say that silence is golden (lit. a means of accomplishing everything).

56. For translation vide *ŚP* S. No. (180.78) *supra.*

57. For translation vide *ŚP* S. No. (1451.307) *suprā.*

58. For translation vide *ŚP* S. No. (985.226) *supra.*

59. For translation vide *ŚP* S. No. (485.142) *supra.*

60. For translation vide *ŚP* S. No. (26.47) *supra.*

61. For translation vide *ŚP* S. No. (Add. * 45.1); (and *ŚP* S. No. 110.63) *supra.*

62. For translation vide *ŚP* S. No. (151.72)*supra.*

63. For translation vide *ŚP* S. No. (711.81) *supra.*

64. For translation vide *DHV* S. No. (36.13) *supra.*

65. They (the Vānaras) resorted to the mountain streams in which the sandal trees growing luxuriantly on the banks dipped their heavy branches and which received their fragrance from the ichor of the wild elephants and which were bordered by paths glistening with lovely grass.

67. For translation vide ŚP. S. No. (504.144) *supra.*

(Verse 68 is treated in the Notes.)

69. He shouts aloud :"The king should be killed, the king should be killed."

70. For translation vide *ŚP* S. No. (638.169) *supra.*

71. For translation vide *ŚP* S. No. (459 137) *supra.*

72. For translation vide *ŚP* S. No. (151 ›.317) *supra.*

73. For translation vide *ŚP* S. No. (31 108) *supra.*

74. For translation vide *ŚP* S. No. (1518.317) *supra.*

75. For translation vide *ŚP* S. No. (1519.318) *supra.*

76. i) For translation vide *ŚP* S. No. (1520.318) *supra.*

ii) For translation vide *ŚP* S. No. (645.170) *supra.*

77. For translation vide *ŚP* S. No. (399.125) *supra.*

78. For translation vide *ŚP* S. No. (123.66) *supra.*

79. For translation vide *ŚP* S. No. (1527.319) *supra.*

80. For translation vide *ŚP* S. No. (1528.319)*supra.*

81. For translation vide *SK* S. No. (306.402) *supra.*

82. For translation vide *ŚP* S. No. (307.402) *supra.*

83. For translation vide *ŚP* S. No. (1498.314) *supra.*

84. For translation vide *ŚP* S. No. (1499.314) *supra.*

85. For translation vide *ŚP* S. No. (1500.314) *supra.*

86. For translation vide *ŚP* S. No. (1501.314) *supra.*

87. For translation vide *SK* S. No. (299.401) *supra.*

88. For translation vide *ŚP* S. No. (1492.313) *supra.*

89. For translation vide *ŚP* S. No. (1493.313) *supra.*

90. For translation vide *ŚP* S. No. (1506.315) *supra.*

91. For translation vide *ŚP* S. No. (1508.315) *supra.*

92. For translation vide *ŚP* S. No. (1509.316) *supra.*

93. For translation vide *ŚP* S. No. (832.200) *supra.*

94. For translation vide *ŚP* S. No. (1503.315) *supra.*

95. For translation vide *ŚP* S. No. (1504.315) *supra.*

96. For translation vide *ŚP* S. No. (1505.315) *supra.*

97. For translation vide *ŚP* S. No. (1510.316) *supra.*

98. For translation vide *ŚP* S. No. (1523.318) *supra.*

99. For translation vide *ŚP* S. No. (1524.319) *supra.*

100. For translation vide *SK* S. No. (297.400) *supra.*

101. For translation vide *SK* S. No. (295.400) *supra.*

(Note : 102 is incomplete.)

103. For translation vide *ŚP* S. No. (1495.313) *supra.*

104. For translation vide *ŚP* S. No. (1496.313) *supra.*

105. For translation vide *ŚP* S. No. (1497.314) *supra.*

106. For translation vide *ŚP* S. No. (1514.317) *supra.*

107. For translation vide *ŚP* S. No. (308.402) *supra.*

108. For translation vide *ŚP* S. No. (660.172) *supra.*

109. For translation vide *ŚP* S. No. (1609.332) *supra.*

(Passage 110 is treated in the Notes.)

111. For translation vide *ŚP* S. No. (154.73) *supra.*

112. For translation vide *ŚP* S. No. (811.196) *supra.*

113. For translation vide *ŚP* S. No. (812.196) *supra.*

114. For translation vide *ŚP* S. No. (813.197) *supra.*

115. For translation vide *ŚP* S. No. (814.197) *supra.*

116. For translation vide *ŚP* S. No. (815.197) *supra.*

117. For translation vide *ŚP* S. No. (816.197) *supra.*

118. For transaltion vide *ŚP* S. No. (817.197) *supra.*

119. For translation vide *ŚP* S. No. (818.197) *supra.*

120. For translation vide *ŚP* S. No. (746.187) *supra.*

(Passage 121 is in pali:

Once upon a time, at Vārāṇasī, a great king named Daśaratha renounced the ways of evil; his reign was wise and just. Of his sixteen thousand wives, the eldest, the anointed queen bore him two sons and a daughter — the elder son was named Rāma Paṇḍita (or Rāma, the Wise), the second Lakṣmaṇa (or Lucky) and the daughter's name was Sītā. After a while, their mother died.)

Chapter XI : (Vāgbhaṭālaṁkāra)

*1. King Śrī Siddharāja, you deserve reputation as a man of adventure. How else do I explain your assault on my mind which is being constantly riddled with the arrows of the God of Love ?

*2. So long as the rays of the moon have not spread on the earth, you better go to the park with your face resembling the full disc of the moon.

*3. O, Cātaka (bird), you recite everything, you seem to be quite a scholar ! Please tell me then when my dear husband would return (from his journey).

*4. The (poetic) defect known as 'repetition' (or redundancy) does not apply in the case of (sacred) study, meditation, austerities, (taking of) medicine, instruction, praise, and offering of donations and singing (the glory of the) virtues of the good.

*5. The face of the gazelle-eyed maiden darkened when she saw the young man, the abode of love (?) (moving about) with his ears decorated with *strī* flowers.

6. O, gazelle-eyed one, look, here is Rāvaṇa with his ten faces terrifying with his twenty eyes burning red, a moving forest, his twenty arms spreading out (moving) like the trees in it.

7. You, who are a heap of faults, with your mind ever swayed by inebriation, none-theless charming — in your absence she has withered as a moon-lotus does in the absence of the moon—the maker of the night, the bearer of the stigma of the deer on him (lit. the night - maker with his interior filled with or marked by a deer).

8. Pay homage to the Jinendra - the Arhat (of the Jains), who is free from passions, who has completely uprooted (or subdued) the four *kaṣāyas* (passions of 1. anger 2. pride 3. deceit and 4. greed) by self-control and whose mind is always pure or tranquil *(prasanna)* like his body and whose body is always pure or tranquil like his mind.

*9. O gazelled - eyed (or large-eyed) one,the swarm of bees rushes towards your face taking it to be a golden lotus, towards your eyes thinking them be blue lotuses and towards your face always radiant with a smile, thinking it to be a

(white) flower.

10. Those men who have no desire to win fame nor compassion even for a moment towards those who suffer in life — do they, like the guardians of wealth *(dhana-yakṣa),* give wealth even at the time of death ? (Note : The *dhanayakṣas* do not part with wealth even at the time of death. They sit on it like the guardians of wealth.)

11. The young bride, intoxicated with the prime of her youth and tormented by separation from her husband sings a song in a sweet voice.

12. The moon, born of the same ocean as the *kālakūṭa* (deadly) poison, the Malaya wind coming from the South (the direction of the God of Death), the *palāśa* that blossoms in the rainy-season (also the cannibal demon) — these three are the long travellers' 'killers.'

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Chapter XII : (Hemacandra's Kāvyānuśāsana)

1. For translation vide *DHV* S. No. (1.6) *supra.*
2. For translation vide *KP* S. No. (37.427) *supra.*
3. For translation vide *DHV* S. No. (2.6) *supra.*
4. For translation vide *ŚP* S. No. (442.133) *supra.*
5 For translation vide *ŚP* S. No. (188.80) *supra.*
6. For translation vide *ŚP* S. No. (50.52) *supra.*
7. For translation vide *ŚP* S. No. (51.52) *supra.*
8. For translation vide *DHV* S. No. (31.32) *supra.*
9. For translation vide *ŚP* S. No. (53.53) *supra.*
10. For translation vide *DHV* S. No. (4.7) *supra.*
11. For translation vide *DHV* S. No. (3.6) *supra.*
12. For translation vide *ŚP* S. No. (999.229) *supra.*
13. For translation vide *DHV* S. No. (5.7) *supra.*
14. For translation vide *DHV* S. No. (8.419) *supra.*
15. For translation vide *KP* S. No. (9.420) *supra.*
16. For translation vide *KP* S. No. (10.420) *supra.*
17. For translation vide *KP* S. No. (2.418) *supra.*
18. For translation vide *DHV* S. No. (36.13) *supra.*
19. For translation vide *ŚP* S. No. (Add.41.1.51) *supra.*
20. For translation vide *KP* S. No. (11.420) *supra.*
21. Greetings to you, O, Moon, the maker of the night (also a mine of defects)

- you, who spoil the glory of the lotus (also, by way of pun, a gentleman by name Kamala), which is full of juice or honey (also love), which is tender (also tender - hearted) by nature, which is bright (also pure), and which is cheerful in receiving the sun's rays (also friends).

22. For translation vide *DHV* S. No. (20.9) *supra.*

23. For translation vide *DHV* S. No. (18.9) *supra.*

24. For translation vide *DHV* S. No. (23.10) *supra.*

25. For translation vide *DHV* S. No. (22.10) *supra.*

26. For translation vide *DHV* S. No. (25.11) *supra.*

27. For translation vide *DHV* S. No. (27.11) *supra.*

28. For translation vide *DHV* S. No. (26.11) *supra.*

29. For translation vide *DHV* S. No. (35.13) *supra.*

30. For translation vide *DHV* S. No. (17.9) *supra.*

31. For translation vide *KP* S. No. (14.421) *supra.*

32. For translation vide *KP* S. No. (21.423) *supra.*

33. For translation vide *DHV* S. No. (*38.13) *supra.*

34. For translation vide *DHV* S. No. (*39.13) *supra.*

35. For translation vide *DHV* S. No. (41.14) *supra.*

36. For translation vide *DHV* S. No. (42.14) *supra.*

37. For translation vide *KP* S. No. (30.425) *supra.*

38. For translation vide *ŚP* S. No. (212.86) *supra.*

39. For translation vide *DR* S. No. (22.23) *supra.*

40. "The mind (or heart) of the beloved one, prone to passion (love), as it becomes agitated (or excited) at the sight of the moon-like face of her dear lover, does not come to rest (i.e., does not become pacified), although the manifestation of physical effects such as perspiration has been restrained through (fear of) its being noticed by the elderly people (near about)."[1]

41. For translation vide *SK* S. No. (120.364) *supra.*

42. "I am straightforward by nature, while his love is wild. My maiden friends are very shrewd. With this thought she says to them : "please stop, what is the use of applying red paint to my feet ?"

43. For translation vide *KP* S. No. (19.422) *supra.*

44. For translation vide *KP* S. No. (43.429) *supra.*

45. For translation vide *DHV* S. No. (44.14) *supra.*

46. For translation vide *SK* S. No. (3.340) *supra.*

47. For translation vide *SK* S. No. (4.340) *supra*

48. For translation vide *SK* S. No. (14.8) *supra.*

49. As the bath ended the young brunette's long tresses that had enjoyed the pleasure of being in close contact with her hips, wept large drops of tears, as it were, out of fear of now being tied up."

50. For translation vide *ŚP* S. No. (87.58) *supra.*

51. For translation vide *DHV* S. No. (33.12) *supra.*

52. For translation vide *SK* S. No. (369.414) *supra.*

53. For translation vide *ŚP* S. No. (92.59) *supra.*

54. For translation vide *KP* S. No. (Add 47.1.430) *supra.*

55. For translation vide *DHV Locana* S. No. (*28.11) *supra.*

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1. As translated by Prof. M. V. Patwardhan.

56. For translation vide *ŚP* S. No. (157.74) *supra.*

57. For translation vide *KP* S. No. (48.431) *supra.*

58. For translation vide *DHV Locana.* S. No. (*16.7) *supra.*

59. For translation vide *DHV* S. No. (21.10) *supra.*

60. For translation vide *KP* S. No. (55.433) *supra.*

61. For translation vide *DHV* S. No. (47.15) *supra.*

62. The seasons give the trees flowers in bloom, tinted by pollen, with the humming bees glutted with honey, but do not themselves take them away.[2]

63. For translation vide *DHV Locana* S. No. (*7.7) *supra.*

64. For translation vide *ŚP* S. No. (22.46) *supra.*

64.1. For translation vide *ŚP* S. No. (41.50) *supra.*

65. For translation vide *ŚP* S. No. (142.70) *supra.*

66. For translation vide *KP* S. No. (62.434) *supra.*

67. For translation vide *KP* S. No. (53.432) *supra.*

68. For translation vide *ŚP* S. No. (102.231) *supra.*

69. O, you who are enamoured of him by the description (or praise) of his charming form and qualities, you simply boast but in fact you have never seen him. For had you in fact (or really) seen him, your limbs would no longer have remained so normal or healthy in their condition !

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2. As translated by K. K. Handiqui. He adds in a foot-note : "i. e., the stability of the ocean is an irrevocable gift from Rāma himself, considered as Viṣṇu."

70. For translation vide *ŚP* S. No. (127.67) *supra.*

71. For translation vide *DHV* S. No. (36.13) *supra.*

72. Maiden friends, yes, whatever you tell me all that I shall carry out provided that you succeed in maintainig my firmness, when he arrives.

73. For translation vide *KP* S. No. (63.435) *supra.*

74. O, young man, don't climb the *pāṭali* (or *pātalā)* tree which is very hard and difficult to climb. How many (young men) in this village has this Pātalā not shaken to their fall ?

75. For translation vide *DR (Avaloka)* S. No. (4.26) *supra.*

76. For translation vide *DR (Avaloka)* S. No. (16.31) *supra.*

77. For translation vide *ŚP* S. No. (466.138) *supra.*

77.1. (This verse is obscure.)

78. For translation vide *ŚP* S. No. (199.83) *supra.*

79. For translation vide *ŚP* S. No. (200.83) *supra.*

80. For translation vide *ŚP* S. No. (201.83) *supra.*

* * *

Chapter XIII : (Kalpalatāviveka)

1. The Jinas (Conquerors or Victors) teach that human and heavenly pleasures are only insubstantial like straw or chaff of the grain and that the Jain *dharma* liberates (its followers) from *saṁsāra* and leads to eternal bliss.

2. For translation vide *KP* S. No. (39.428) *supra*

3. For translation vide *SK* S. No. (5.340) *supra*

4. Hearing the 'tap','tap''tap' sound of the rain on the leaves of the gourd - creeper, the traveller's wife, full of deep longing (for her husband who hadn't yet returned home from his journey though the rainy season had set in) burst out weeping.

5. For translation vide Rudraṭa's Kāvyālaṁkāra with Namisādhu's Tippaṇa S. No. (*14.4) *supra.*

6. For translation vide *DHV* S. No. (59.18) *supra*

7-8. For translation vide *DHV* S. No. (14.8) *supra*

9. For translation vide *DHV* S. No. (33.12) *supra*

10. For translation vide *SK* S. No. (2.339) *supra*

11. For translation vide *SK* S. No. (20.343) *supra*

12. For translation vide *SK* S. No. (6.340) *supra*

13. For translation vide *SK* S. No. (12.341) *supra*

14. For translation vide *VJ* S. No. (18.23) *supra*

15. For translation vide *SK* S. No. (7.340) *supra*

16. For translation vide *KP* S. No. (44.429) *supra*

17. For translation vide *DHV* S. No. (1.6) *supra*

18. For translation vide *DHV* S. No. (2.6) *supra*

19. For translation vide *DHV* S. No. (3.6) *supra*

20. For translation vide *DHV* S. No. (4.7) *supra*

21. For translation vide *KĀŚ* S. No. (12.480) *supra*

22. For translation vide *DHV* S. No. (5.7) *supra*

23. For translation vide *A'sarvasva* S. No. (41.444) *supra*

24. For translation vide *A'sarvasva* S. No. (42.444) *supra*

25. For translation vide *DHV* S. No. (1.6) *supra*

26. For translation vide *DHV Locana* S. No. (*7.7) *supra*

27. For translation vide *DHV Locana* S. No. (*6.7) *supra*

28. For translation vide *DHV* S. No. (29.12) *supra*

29. For translation vide *KĀŚ* S. No. (42.486) *supra*

30. For translation vide *DHV* S. No. (30.12) *supra*

31. For translation vide *KĀŚ* S. No. (43.487) *supra*

32. For translation vide *DHV* S. No. (10.7) *supra*

33. For translation vide *DHV* S. No. (11.8) *supra*

34. For translation vide *DHV* S. No. (12.8) *supra*

35. For translation vide *DHV Locana* S. No. (13.8) *supra*

36. For translation vide *DHV* S. No. (14.8) *supra*

37. For translation vide *DHV* S. No. (15.9) *supra*

38. For translation vide *DHV Locana* S. No. (16.9) *supra*

39. For translation vide *DHV* S. No. (17.9) *supra*

40. For translation vide *KĀŚ* S. No. (21.482) *supra*

41. For translation vide *DHV* S. No. (24.10) *supra*
42. For translation vide *KĀŚ* S. No. (20.482) *supra*
43. For translation vide *DHV* S. No. (18.9) *supra*
44. For translation vide *DHV* S. No. (19.9) *supra*
45. For translation vide *DHV* S. No. (20.9) *supra*
46. For translation vide *DHV* S. No. (21.10) *supra*
47. For translation vide *DHV* S. No. (22.10) *supra*
48. For translation vide *DHV* S. No. (23.10) *supra*
49. For translation vide *DHV* S. No. (25.11) *supra*
50. For translation vide *DHV* S. No. (26.11) *supra*
51. For translation vide *DHV* S. No. (27.11) *supra*
52. For translation vide *DHV* S. No. (28.11) *supra*
53. For translation vide *DHV* S. No. (22.10) *supra*
54. For translation vide *DHV* S. No. (23.10) *supra*
55. For translation vide *DHV* S. No. (25.11) *supra*
56. For translation vide *DHV* S. No. (26.11) *supra*
57. For translation vide *DHV* S. No. (27.11) *supra*
58. For translation vide *DHV* S. No. (17.9) *supra*
59. For translation vide *DHV* S. No. (21.10) *supra*
60. For translation vide *DHV* S. No. (29.12) *supra*
61. For translation vide *DHV* S. No. (30.12) *supra*
62. For translation vide *DHV* S. No. (31.12) *supra*

63. For translation vide *DHV* S. No. (33.12) *supra*

64. For translation vide *DHV* S. No. (34.12) *supra*

65. For translation vide *DHV* S. No. (23.10) *supra*

66. For translation vide *DHV* S. No. (35.13) *supra*

67. For translation vide *KP* S. No. (26.424) *supra*

68. For translation vide *DHV* S. No. (27.11) *supra*

69. For translation vide *KP* S. No. (17.422) *supra*

70. For translation vide *DHV Locana* S. No. (*39.13) *supra*

71. For translation vide *DHV* S. No. (21.10) *supra*

72. For translation vide *DHV Locana* S. No. (*38.13) *supra*

73. For translation vide *DHV Locana* No. S. No. (*39.13) *supra.*

74. For translation vide *DHV* S. No. (40.14) *supra*

75. For translation vide *DHV* S. No. (41.14) *supra*

76. For translation vide *DHV* S. No. (42.14) *supra*

77. For translation vide *DHV* S. No. (43.14) *supra*

78. For translation vide *DHV* S. No. (45.15) *supra*

79. For translation vide *DHV* S. No. (1.6) *supra*

80. For translation vide *DHV* S. No. (46.15) *supra*

81. For translation vide *SK* S. No. (49.350) *supra*

82. For translation vide *SK* S. No. (51.350) *supra*

83. For translation vide *SK* S. No. (52.350) *supra*

84. For translation vide *KP* S. No. (46.430) *supra*

(Verse 85 is corrupt and obscure.)

(Verse 86, indicated by the *pratīka* is not identifiable.)

87. For translation vide *VJ* S. No. (18.23) *supra.*

(Verse 88 is corrupt and obscure.)

89. For translation vide *VJ* S. No. (11.22) *supra.*

90. For translation vide *SK* S. No. (111.362) *supra.*

91. For translation vide *SK* S. No. (112.362) *supra.*

92. For translation vide *SK* S. No. (113.362) *supra.*

93. For translation vide *SK* S. No. (115.363) *supra.*

94. For translation vide *SK* S. No. (80.355) *supra.*

95. For translation vide *SK* S. No. (81.356) *supra.*

96. For translation vide *SK* S. No. (163.372) *supra.*

97. For translation vide *VJ* S. No. (7.21) *supra.*

98. For translation vide *VJ* S. No. (4.20) *supra.*

99. For translation vide *A'Sarvasva* S. No. (27.441) *supra.*

100. For translation vide *KP* S. No. (52.432) *supra.*

101. For translation vide *A'Sarvasva* S. No. (42.444) *supra.*

102. For translation vide *A'Sarvasva* S. No. (41.444) *supra.*

103. For translation vide *SK* S. No. (142.368) *supra.*

104. For translation vide *SK* S. No. (143.368) *supra.*

105. For translation vide *SK* S. No. (71.353) *supra.*

106. For translation vide *SK* S. No. (72.354) *supra.*

107. For translation vide *KP* S. No. (62.434) *supra.*

(Verse 108, indicated by the *pratīka* is not identifiable.)

109. For transltion vide *SK* S. No. (76.354) *supra.*

110. He (Dhūmrākṣa) prompted by rage rushed forth in his chariot; he was full of zeal just as he was accompanied by the army of demons; he kept his spirits up just as he held his[1] banner aloft; and was full of heroism[2] just as he carried his rancour against the enemy.

111. For translation vide *SK* S. No. (79.355) *supra.*

(Verse 112, indicated by the *pratīka* is not identifiable.)

113. For translation vide *SK* S. No. (150.370) *supra.*

114. For translation vide *SK* S. No. (152.370) *supra.*

115. For translation vide *SK* S. No. (157.371) *supra.*

116. For translation vide *SK* S. No. (158.371) *supra.*

117. For translation vide *SK* S. No. (74.354) *supra.*

119. For translation vide *SK* S. No. (117.363) *supra.*

120. For translation vide *SK* S. No. (118.363) *supra.*

121. For translation vide *SK* S. No. (119.363) *supra.*

122. For translation vide *SK* S. No. (120.364) *supra.*

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1. Read *dhaaṁ* (Sk. *dhvajaṁ)* for *bhūaṁ* (Sk. *bhūjaṁ)*

2. Kulanātha reads *paharaṇaṁ* (Sk. praharaṇaṁ) for *vikkamam* (Sk. *vikramaṁ).*

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Chapter XIV : (Alaṁkāra - mahodadhi)

1. For translation vide *KP* S. No. (34.426) *supra..*
2. For translation vide *KP* S. No. (30.425) *supra..*
3. For translation vide *KP* S. No. (41.428) *supra..*
4. For translation vide *KP* S. No. (4.419) *supra..*
5. For translation vide *KP* S. No. (1.418) *supra..*
6. For translation vide *KP* S. No. (6.419) *supra..*
7. For translation vide *KP* S. No. (8.419) *supra..*
8. For translation vide *KP* S. No. (9.420) *supra..*
9. For translation vide *KP* S. No. (10.420) *supra..*
10. For translation vide *KP* S. No. (36.427) *supra..*
11. For translation vide *KP* S. No. (2.418) *supra..*
12. For translation vide *KP* S. No. (38.427) *supra..*
13. May that hand of Hari protect you — the hand which supported with ease the Govardhana mountain (on its little finger) but which trembled through nervousness caused by (their) first ever sexual union when it touched the breast of Rādhikā (i.e., Rādhā, the celebrated *gopī,* cowherdess (dairymaid) loved by Kṛṣṇa).
14. For translation vide *SK* S. No. (255.391) *supra.*
15. For translation vide *SK* S. No. (183.376) *supra.*
16. For translation vide *SK* S. No. (120.364) *supra.*
17. For translation vide *SK* S. No. (175.375) *supra.*
18. For translation vide *SK* S. No. (176.375) *supra.*

19. For translation vide *SK* S. No. (199.380) *supra.*

20. For translation vide *SK* S. No. (179.376) *supra.*

21. For translation vide *SK* S. No. (180.376) *supra.*

22. For translation vide *SK* S. No. (177.375) *supra.*

23. For translation vide *SK* S. No. (181.376) *supra.*

24. For translation vide *SK* S. No. (182.376) *supra.*

25. For translation vide *SK* S. No. (172.374) *supra.*

26. For translation vide *SK* S. No. (170.374) *supra.*

27. For translation vide *DHV* S. No. (15.9) *supra.*

28. For translation vide *DHV* S. No. (24.10) *supra.*

29. For translation vide *DHV* S. No. (23.10) *supra.*

30. For translation vide *DHV* S. No. (22.10) *supra.*

31. For translation vide *DHV* S. No. (35.13) *supra.*

32. For translation vide *KP* S. No. (21.423) *supra.*

33. For translation vide *KP* S. No. (22.423) *supra.*

34. For translation vide *KP* S. No. (26.424) *supra.*

35. For translation vide *KP* S. No. (28.425) *supra.*

36. For translation vide *KP* S. No. (24.424) *supra.*

37. For translation vide *KP* S. No. (12.420) *supra.*

38. For translation vide *DHV* S. No. (20.9) *supra.*

39. For translation vide *KP* S. No. (14.421) *supra.*

40. For translation vide *DHV* S. No. (21.10) *supra.*

41. For translation vide *KP* S. No. (32.426) *supra.*

42. For translation vide *KP* S. No. (33.426) *supra.*

43. For translation vide *KĀŚ* S. No. (4.479) *supra.*

44. For translation vide *KĀŚ* S. No. (5.479) *supra.*

45. For translation vide *ŚP* S. No. (53.53) *supra.*

46. For translation vide *DHV* S. No. (4.7) *supra.*

47. For translation vide *DHV* S. No. (5.7) *supra.*

48. For translation vide *KP* S. No. (37.427) *supra.*

49. For translation vide *KĀŚ* S. No. (42.486) *supra.*

50. For translation vide *KP* S. No. (19.422) *supra.*

51. For translation vide *SK* S. No. (6.340) *supra.*

52. For translation vide *DHV* S. No. (14.8) *supra.*

53. For translation vide *SK* S. No. (369.414) *supra.*

54. For translation vide *KP* S. No. (44.429) *supra.*

55. For translation vide *KP* S. No. (50.431) *supra.*

56. For translation vide *A'Sarvasva* S. No. (18.439) *supra.*

57. For translation vide *SK* S. No. (138.367) *supra.*

58. For translation vide *SK* S. No. (139.367) *supra.*

59. For translation vide *KP* S. No. (47.430) *supra.*

60. For translation vide *KP* S. No. (47.430) *supra.*

61. For translation vide *SK* S. No. (85.356) *supra.*

62. For translation vide *SK* S. No. (86.357) *supra.*

63. For translation vide *SK* S. No. (127.365) *supra.*

64. For translation vide *A'sarvasva* S. No. (27.441) *supra.*

65. For translation vide *VJ* S. No. (4.20) *supra.*

66. For translation vide *SK* S. No. (51.431) *supra.*

67. For translation vide *SK* S. No. (148.369) *supra.*

68. For translation vide *A'sarvasva* S. No. (41.444) *supra.*

69. For translation vide *KP S. No. (52.432)* *supra.*

70. For translation vide *A'sarvasva* S. No. (46.445) *supra.*

71. For translation vide *SK* S. No. (77.355) *supra.*

72. For translation vide *KP* S. No. (60.434) *supra.*

73. For translation vide *KP* S. No. (62.434) *supra.*

74. For translation vide *KP* S. No. (56.433) *supra.*

75. For translation vide *KP* S. No. (57.433) *supra.*

76. For translation vide *SK* S. No. (69.353) *supra.*

77. For translation vide *KP* S. No. (64.435) *supra.*

78. For translation vide *SK* S. No. (4.340) *supra.*

79. For translation vide *SK* S. No. (3.340) *supra.*

Chapter XV : (Vāgbhaṭa's Kāvyānuśāsana)

*1. The festal month of Caitra conveys through the sweet cooing of the *kokila* the command of the powerful God of Five Arrows : Youth that swells your breasts to roundness lasts for a short while, not more than five or ten days. Therefore give up your pride (or sulkiness) and look at your lover with an eye of excitement.

*2. (King - (To the Jester, aside) :

As she shot, across her ear, sharp sidelong glances through the corners of her eyes, I felt blanched as if I was bathed in liquid camphor or (bright) moonlight or covered with the powder of pearls.

*3. At the moonrise which has filled up (i.e., pervaded) the white buds (of night-blooming lotuses) with the splendour of the moonlight and which buds are laden completely with fragrance, the bee surrounded by a series of blooming petals, producing sweet humming sound tastes (or enjoys) in the oblong wells opposite the mansions the drinking of beverage in the form of the honey in the night - blooming lotuses.

*4. Victory to King Siddharāja (Jayasiṁha) whose title is 'kuṭa-varaṭa' and who has brought the whole earth by extirpating all other royal dynasties and establishing his own rule.

*5. For translation vide *KP S. No. (40.428) supra.*

*6. Feelings (portrayed) in lyrical poems, coquettish gestures of young women, words of the best of poets, the lispings of children ---- whose hearts will fail to be fascinated by them ?

*7. For translation vide *ŚP* S. No. (87.58) *supra.*

*8. For translation vide *DHV* S. No. (1.6) *supra.*

*9. Innuendoes and sidelong glances darting out of leaden eyes ? don't count. In a village where there are shrewd people even the way you breathe is interpreted correctly.

*10. For translation vide *ŚP* S. No. (311.107) *supra.*

*11. For translation vide *DHV* S. No. (31.12) *supra.*

*12. We couldn't care less for you, O, moon, so long as this banyan tree which provides (thick) shade with its dense leaves and which serves as an ornament of the entire village continues to exist (lit. shines.)

*13. For translation vide *KP* S. No. (53.432) *supra.*

*14. For translation vide *KP* S. No. (52.432) *supra.*

*15. For translation vide *ŚP* S. No. (186.80) *supra.*

*16. The foulness (also black or dark colour) of a foul man does not go even by his contact with the good. The deer ever residing on the disc of the moon still remains dark.

*17. For translation vide *ŚP* S. No. (Add.3.1.44) *supra.*

*18. For translation vide *Rudraṭa* S. No. (9.3) *supra.*

*19. For translation vide *Rudraṭa* S. No. (10.3) *supra.*

*20. For translation vide *Rudraṭa* S. No. (11.4) *supra.*

*21. For translation vide *Rudraṭa* S. No. (12.4) *supra.*

(Verse *22[1] is treated in the Notes.)

*23. Ah ! the young maidens do not any longer apply wax to their *bimba* - like (red) lips, do not any longer tie up their groomed hair in plaits, nor wear a *choli* and they have given up using saffron paste on their faces. I dare say, the Spring has burst forth after defeating the Winter.

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1. This verse from *Devīśataka* is first cited by Hemacanadra in his *Kāvyānuśāsana* (P. 332 V. no 497). Vāgbhaṭa, after Hemacandra cites it in the same context.

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Chapter XVI : (Sāhitya-Darpaṇa)

1. For translation vide *DHV* S. No. (2.6) *supra.*
2. For translation vide *KP* S.No. (3.418) *supra.*
3. For translation vide *DR* - *Avaloka* S. No. (6.27) *supra.*
4. For translation vide *DR-Avaloka* S. No. (12.29) *supra.*
5. O, wayfarer, you appear to be thirsty. Why should you wish to go elsewhere? There is no one to prevent you from having your pleasure here, and quench yourself.
6. Only that pair of young man and young woman gazing at each other with tearful and languid eyes stood there for a moment motionless (lit. bereft of consciousness), as if drawn in a picture.
7. My friend, this plait of your thick and curly hair pounds (lit. tears off) my heart like an iron-rod and stings me like a black and most poisonous female serpent / cobra.
8. O, fair one, with your heart set on your lover what else could you be occupied with, sitting pensively like this with your cheek resting on your palm ? you are thus bringing together two irreconcilable factors — the moon (face) and the lotus (palm) !
9. Her whole body stretched on the bed of lotus leaves is absolutely still — montionless; however, her long and heavy sigh shows that she is still alive.
10. For translation vide *ŚP* S. No. (1423.303) *supra.*
11. For translation vide *ŚP* S. No. (494.143) *supra.*
12. For translation vide *DHV* S. No. (1.6) *supra.*
13. For translation vide *KP* S. No. (11.420) *supra.*
14. For translation vide *DHV* S. No. (18.9) *supra.*
15. For translation vide *KP* S. No. (19.422) *supra.*

16. For translation vide *KP* S. No. (3.418) *supra.*

17. For translation vide *DHV* S. No. (30.12) *supra.*

18. For translation vide *DHV* S. No. (5.7) *supra.*

19. For translation vide *DR Avaloka* S. No. (1.26) *supra.*

20. Although you dispel darkness and your rays are welcome to one and all and you dwell on Paśupati's (i.e., Śiva's) head, still you take the lives of women (fallen in love and whose love is not requited).

21. The lady (Sā) turns up, turns down, turns round on the bed, but finds no delight anywhere; she becomes distracted in her troubled mind out of shame and breaks up in her firmness (dhṛti)[1].

22. The disc of the moon looks like a lump of fresh butter; and its rays cascading down all over like streams of milk.

23. For translation vide *KP* S. No. (45.430) *supra.*

24. For translation vide *KP* S. No. (48.431) *supra.*

25. For translation vide *A'Sarvasva* S. No. (41.444) *supra.*

26. For translation vide *KP* S. No. (57.433) *supra.*

27. For translation vide *DHV* S. No. (51.16) *supra.*

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1. As translated by Dr. A. M. Ghatage.

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Chapter XVII : (Rasārṇava-Sudhākara)

1. You unwise one, at midday when the paddyfield was unfrequented and the doe ate the paddy, how is it that you were away to see Vanavātikā ?

2. What is the use of my father whose feet (lit. tips of toes) are kissed by the kings' crowns (lit. ends of kings' crowns) ? Or what is the use of my father-in-law who shares with Indra his great throne ? Those countries, those mountains, that forest region where to the feet of Rāma, the son of Kausalyā, I bow down and where I rejoice are dearer to me — are more precious to me.

3. (Note : Haṁsapadikā had once been the king Duṣyanta's favourite, but she had fallen into neglect. The king was now paying attetion to the senior queen Vasumatī. The younger Haṁsapadikā therefore taunts the king by resorting to the figure *'Anyokti'*.)

   "You unreliable honey - sucker, how could you have forgotten the fresh mango - blossom that you had so avidly enjoyed ? Now you have retired to the bed of a lotus to do nothing ! flippant as you are !

4. For translation vide *DR* - *Avaloka* S. No. (16.31) *supra.*

5. The more the villager's wife / rustic woman babbles under the influence of drink about things unmentionable, the more the decent young ladies feel embarrassed; they shut their ears and move away.

6. "When my beloved comes back home from his journeys I shall sure cross with him. Let him then try to appease me" — so said the young lady ; but when she saw him coming back unexpectedly, all her plans slipped out of her mind.

7. Look ! the young wife hears only half of the words that her husband says at the time of leave-taking and being quite overcome by her feelings, does not exactly know whether to bid him farewell or prevent his departure.

8. When the father-in-law set on fire the thickets near their house, the daughter-in-law felt so distracted that she could not take in anything that her mother-in-law said in whatever way.

9. She sat with her cheek supported on his palm, with a blank mind. Her stare is

fixed, slightly turned aside and bent down, the eye-balls inside the lashes being contracted.

10. For translation vide *ŚP* S. No. (501.144) *supra.*

11. For translation vide *SK* S. No. (374.415) *supra.*

12. "The dear one is far above thee (lit. difficult to obtain); my heart, despair". Ah, how the corner of my left eye throbs somewnat (palpably). How should he, seen after a long time, be approached ? "My lord, helpless that I am, know me to be filled with passion for you."

13. For translation vide *ŚP* S. No. (995.228) *supra.*

14. For translation vide *ŚP* S. No. (1423.303) *supra.*

15. For translation vide *ŚP* S. No. (1615.332) *supra.*

16. For translation vide *A'mahodadhi* S. No. (13.513) *supra.*

17. For translation vide *ŚP* S. No. (229.91) *supra.*

18. Ever bow down to the sexual unions of Rati and Anaṅga (the Bodiless one) which know not graceful embraces, which are absolutely devoid of the pomp (? charm) of impetuous kissings and which are without the violence of beatings.

19. For translation vide *DR-Avaloka* S. No. (1.26) *supra.*

20. As the peasant ran away from the cotton-field forsaking the girl who had fainted out of the sheer ecstasy of their sexual act, even believing her to be dead, the cotton shrubs / plants, bent under the burden of their slightly bursting pods, as it were burst out into laughter !

21. For translation vide *R. Sudhākara* S. No. (20.544) *supra.*

22. For translation vide *KP* S. No. (53.432) *supra.*

23. Here on the earth whom does the God of Love invest with gradually increasing wantonness or coquetry or charm *(vilāsa)* ?

24. That the bow of Śaṅkara (पार्वतीवल्लभस्य), whose moon (on the head) is shaking because of the (waves of) river Ganges (गङ्गातरलितशशिनः), who is the master of appeasing the great pride of Kāma (कन्दर्पदर्पप्रशमनगुरोः) and who gives (a helping) hand (पाणिं दातुः) to the chastising staff of Time (god of death personified = yama) of Brahmā (lit. putting the hand on the Time-staff of the Creator) — the bow, the middle part of which was compressed (आरुद्ध) by being drawn fully, and the terrible sound of whose bow-string filled the sky, when it broke down (यद् भग्नं), its noise being heard, spreading in the three worlds could not be accommodated there.[1]

25. If you, with your seductive, plump and firm breasts and eyes like those of a frightened gazelle insist on joining the Kāpālika sect, what should worldly - minded men do ?

26. A hot wench for a consecrated lawful wife, wine to drink and flesh to eat, alms for (daily) food and a hide for bed ! What more would you have for Kaula Dharma (lit. To whom will this Kaula Dharma not appear beautiful - not appeal)?

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1. As translated by Dr. A. M. Ghatage (with the readings कड्ढणारुद्ध ° (कर्षणारुद्ध) and णिसुणि तिहुयणे (निश्रुतःत्रिभुवने).

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Chapter XVIII : (Alaṁkāra - Ratnākara)

1. For translation vide *DHV* S. No. (33.12) *supra.*

2. Out of anxiety a miser guards his wealth, he doesn't speak about it even to his close relatives or friends; it torments him when it swells in size, like the growing foetus in the womb of a mistress.

3. Friendship with a malicious person vanishes even while it is being made, like a line drawn on the surface of water. But friendship formed with a good man remains secure like line drawn on a hard stone.

4. This, nowadays is a common experience : a wicked man or even meeting with him spreads corruption as much as the absence of a good man (or of his influence). This is the great contribution of the Age of Kali !

5. In this wide world which has thousands of beautiful women she alone is perfect in her beauty: the left half of her body is exactly like the right half.[1]

6. For translation vide *DHV Locana* S. No. (28.11) *supra.*

7. Whatever is expected to be caused by Love has been caused by Winter : bristling skin, quivering lips and stuttering speech.[2]

8. Ah, the way the young damsels adore you looks as if they worship you with their eyes — those tremulous, half-shut lotuses. How close are you to the God of Love ?

9. For translation vide *KP* S. No. (25.424) *supra.*

10. The joy that permeates the heart when enclosed in a passionate embrace of her lover is the (real) lovely and cool pearl necklace for the neck of a pretty young woman.

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1. Cf. *ŚP* S. No. (667.174) *supra.*

2. Cf. *A'sarvasva Vimarśinī* S. No. (31.442) *supra.*

11. How can unpleasant words come out of the mouth of a good man even though he is agitated by intense anger ? The rays of the moon cannot but sprinkle nectar even when being swallowed by Rāhu.

12. Even in a trying situation, a leader of men maintains his cool and continues to bear the yoke of leadership alone. During an eclipse the sun does not use the disc of the moon as a prop.

13. O, angry lady, the red flush on your cheeks and the tips of your ears is now spreading on the lotus leaves, angerlike lustre, on being hit by the rays of the young sun.

14. The very moment Śiva remembers the lovely cheek of Gaurī (= Pārvatī) who agitatedly turned her face away from him, he fetches down the crescent moon from his matted hair and repeatedly looks at it.

15. Your Majesty, looking at the innumerable instances of your goodness which account for your fame, we thought we saw the very sea of milk !

16. I gave her your message and repeated it many times but still the lady says "I couldn't hear it clearly, please repeat" and makes me say it again and again.[2]

17. O, foolish young girl,of what avail is the lotus worn on your ear as an ornament ? Your darting of one sidelong glance is enough for achieving your aim (lit., is the darting of your sidelong glance (only) slighlty able (to achieve your aim ?)

18. The Creator finds that the full- orbed moon does not quite resemble your face (and therefore) he breaks it into pieces and means to shape it again differently.

19. Let the Goddess of Sleep alone be worshipped. Of what use are the others ? For through her favour alone the beloved comes from whatever far off place to make his appearance in a dream.[3]

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2. Cf. *ŚPS.* No. (407.126) *supra.*

3. Cf. *A'Sarvasva - VimarśinīS.* No. (*54.446) *supra.*

20. The farmer saw the breasts, arm-pits and hips of his beloved wife through her threadbare dress as she was pounding grain and thanked his poverty.

21. The moment your bow (? arrow) was taken out of its sheath or quiver, your enemies resorted to (lit. entered) the mountain caves.

22. For translation vide *KP* S. No. (63.435) *supra.*

23. Rāma somehow passed the rainy season that rendered his valour as dismal as the night renders the sun; the rainy season restrained his wrath as a strong chain restrains a mighty elephant, the rainy season that retarded his victory in war as a cage retards a lion.

24. For translation vide *SK* S. No. (232.387) *supra.*

25. He with the flowers in his crest moving (or tremulous) under the guise of the dancing (or hovering) bees, was showing himself as having his calamities (or sins) melting away at the mere sight of Kṛṣṇa (the Slayer of the demon Madhu).

26. For translation vide *KP* S. No. (18.422) *supra.*

27. For translation vide *KP* S. No. (28.425) *supra.*

28. Waxing youth (or Bloom of youth), wealth, familiarity with beautiful women (or clever / shrewd people), a devoted wife, and the advent of spring season — these make heaven a fact, the other a myth.

29. (The *nāyikā)* with her breasts spreading out (i.e., flattened) because of the tight embrace by her beloved in the war of sexual dalliance (vigorous sex-play) holds out her breasts as if they were a pair of defensive shields, out of apprehension of being pierced by (lit. the fall of) the arrows of the God of Love.

30. In summer the Time-warrior desiring relief from heat wears, when passing through the sky, the pearl necklace and patched garment under the guise of a row of cranes and a cloud.

31. For translation vide *KP* S. No. (19.422) *supra.*

32. Lovers wiped from the faces of their sulky mistresses not tears as such from their collyrium - blackened eyes but the patches of moonlight passing through

the sapphires in their ear-ornaments that fell on their faces.

33. For translation vide *A'Sarvasva* S. No. (18.439) *supra.*

34. For translation vide *A'Sarvasva* S. No. (39.443) *supra.*

35. May the arid desert - region, adorned by the *Khadira* tree be prosperous (or flourish) - the *Khadira* tree which with its abundance of fruits sweet or delicious due to their ripeness satisfies the hunger of travellers.

36. My beloved husband has indeed shamed the moon by his bright fame and therefore now the moon has started tormenting me with his rays which (to me) are the fierce flames of the forest-fire (lit. me with the massive forest - conflagration under the guise of his moonlight.)

37. It needs merit accumulated during previous lives to come across in this world a master who can remain free from the influence of slanderers or a poet who is free from jealousy or a treasure- trove that is not being guarded by a snake.

38. When the moon with his rays of soft light starts on his travels along the sky-path, the lotuses close (their petals) and the pleasures of the *cakravāka* birds come to an end.

39. For translation vide *KP* S. No. (53.432) *supra.*

40. The lotus and also the full moon, though (each of them) possessing a moist interior, and though (each of them) accompanied by clearly perceptible and delightful (or charming) blooming fulness (dilation), cannot bear (or stand) comparison with the clear (bright) face of that beloved of mine.[4]

(Verse 41 is treated in the Notes.)

42. For translation vide *A'Sarvasva-Vimarśinī* S. No. (37.443) *supra.*

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4. This is an example of the figure *Śleṣa* in which two *upamānas* of the face of the beloved are described as being unable to emulate the loveliness of the face of the beloved by using the double - meaning adjectives.

43. For translation vide *A'Sarvasva - Vimarśinī* S. No. (*43.444) *supra.*

44. For translation vide *A'sarvasva - Vimarśinī* S. No. (*1.436) *supra.*

45. For translation vide *DHV* S. No. (3.6) *supra.*

46. If you are bent on going, then go; who (on earth) can stop you from going ? Your departure would cause / spell my death — that is what Destiny has written on my forehead! And that is coming true now.

47. For translation vide *DHV* S. No. (26.11) *supra.*

48. For translation vide *A'Sarvasva* S. No. (42.444) *supra.*

49. O, fair one, who are resting your face on the palm of your hand, say what (alternative) is dear to your heart: the nectar of a close hug of your lover or the poison-flame of jealousy and anger ?

50. This is the month of spring; this poor young girl is the sole cause of heart - rending grief. "O, young man, who are interested only in wealth, you may go or stay!

51. For translation vide *A'Sarvasva - Vimarśinī* S. No. (*44.445) *supra.*

52. If you give to others the best part of the wealth you have, what wonder is there ? You however, give to your co-wives what you do not have at all — ill luck and misery.

53. Look, from where in the multitude of clouds there arose the roar of thunder, from there only flashes of lightning appeared.

54. It is remarkable indeed that reputations and fortunes are made or lost on the sharp edge of your sword which has become sticky with the blood and slippery with the fat of the enemies you have killed !

55. A deep moaning (groaning) sound (sītkāra) comes from lovely women when thier lower lip is being bit, the bite is thus the primary cause but the lover who hears the moaning sound proceeds to bite again in which case the moan/groan is the primary cause.[5]

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5. *Sītkāra* is the sound of the drawing in one's breath in pain.

56. What is the Vindhya mountain without its excellent (or lordly) elephants with bees indolent because of their ichor ? Without the Vindhya mountain, elephants suffer hundreds of discomfitures !

57. What can you do with a master who has lost in the eyes of his servants all respect and honour and also with a servant who has fallen low through continuous humiliation or repeated insults ?

58. Liquor diverts mind to thoughts of love, makes all the thin limbs of the beloveds' bodies heavy and slow but mysteriously enough relieves the beloved ladies of the heavy burdens of jealousy and anger and makes them light in heart.

59. Sulkiness (or pride) over a period of time dies of itself though it is likely to revive itself again even after a long time. The intoxication of liquor causes women to entertain feelings quite otherwise (It either makes living women get over their jealous anger or sulkiness which they have been nursing for long or arouse it over again when they had almost forgotten it)

60. The day on which the dear husband has promised to return home is very near. Please deck me up with extra care. Today separation ends whether he comes or not.

61. In the course of the battle the king subdued one section of his enemy's army but set it free whereas another section he slaughtered. The former won him merit in heaven and the latter fame on earth.

62. As these demons raised their heads swollen in pride and insolence, my head too sank or hung down in shame.

63. We do honour to Viṣṇu who in his third incarnation *(avatāra)* placed through the heavy grunting of the boar, Ādivarāha, on the disc of the sun, the stain of mud picked up from the nether world i.e., Pātāla.

64. For translation vide *KP* S. No. (64.435) *supra.*

65. "O, charming one! you minutely looked (i.e., gazed) at my face (only) when my breasts looked up to your face (i.e., only so long as I was in my youthful age and my breasts were turned upwards (i.e., were firm and tough). But now when my breasts have become limp and sagging, your love for me has become

slack (or diluted). Thus your love for me depends on the shape and condition of my breasts. With whom shall I get angry ? (i.e., I can't get angry with you. If your love for me has become slackened and lukewarm , it is my breasts that are to blame for that and not you!)

66. For translation vide *DHV* S. No. (45.15) *supra.*

67. Who will benefit from evil or the wealth of the evil ? Only the evil, of course! Crows alone eat the fruit of *nimba,* bitter even when ripe.

68. What can you say about liquor ? Its mere auroma inclines the mind to thoughts of love, sinkș jealousy into forgetfulness and rids you of shame!

69. Let warriors greedy for wealth, attack their enemy; but O, lion, by attacking the (thundering) cloud what do you hope to gain ?

70. Why do you again want to wash off the decoration of mud stuck on your breast by whom you know there is no harm in it during the spring festival of Holi. Besides, it has already been washed off by the profuse perspiration on the breasts![6]

71. For translati vide *A'Sarvasva - Vimarśinī* S. No. (*48.445) *supra.*

72. "While the colour - pastils are operating the whole day in a wonderful way, thev not only dc not become eroded (they not only not become smaller and smaller) (because of prolonged, uninterrupted use of the colouring material out of which they are made) but, (on the contrary) they (by śleṣa - *double entendre* -, the curiosity, astonishment, and (restlessness or) unrest in the minds of people) grow ever more and more."

73. They say knowledge is the only protection against the bane of intoxication of whatever kind, but will any one tell me what is the protection against the intoxication of knowledge itself ?

74. For translation vide *A'Ratnākara* S. No. (73.559) *supra.*

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6. Cf. *ŚP* S. No. (399.125) *supra.*

75. He is not satisfied if I only let him make love without bringing in the delicacies of the game: and if however, I do that, I am afraid, he suspects how and where I learnt all that. How can then this poor girl give him satisfaction ?

76. For translation vide *SP* S. No. (372.119) *supra.*

77. Whatever you enjoy, my dear (or O, charming one), you owe it to the merit gained in earlier lives. But enjoyment leads to temptation and exposure to temptation leads to sin. Thus (curiously enough) religious merit produces a cycle that leads to contrary results.

78. The favour which you won by falling prostrate at the feet of your angry wife, you yourself, O, fool, lost when you called her by a wrong name.

79. Let the sun come up and let the moon go down. What do we gain or lose ? But then the pity of it is by the same process the lotuses get and grow their beauty.

80. The pleasure of winter is only in the close embraces in which lovers huddle together. The water - sports with the display of the breasts and hips of women being out of the question (or but the pleaures of enjoying the glimpses of the breasts and the hips during the watersports is lost).

81. The forehead, coloured with the dark paste of musk wondered : Why should I wish to carry the face which is darkened with the darkish dent caused by bowing down to Śiva, the God with three eyes ?

82. My dear girl, what is wrong in eating the leaves of the *Pippali* when no other tree has any leaves on them ? (Or when there are no betel leaves, even Pippali leaves may do. What harm is there, my dear girl ?) In a village where there are no strangers to come by, even one's own husband is good enough for the purpose!

83. Women close their eyes out of deep satisfaction that sexual pleasure gives and the eyes continue to remain closed out of the deep sleep it brings.

84. When fire issued from the third eye on the forehead of Śiva, the Crescent Moon on his head became scared of being scorched but Gaṅgā from Śiva's matted hair reassured him.

85. For translation vide *A'Ratnākara* S. No. (58.557) *supra.*

86. O, fair one, as you rise higher and higher on your swing, I should imagine that the moon will soon get its dark spot lighted up (lit. whitened, brightened) by the lustre of your nails (lit. covered with the lustre of your nails).

87. By picking a hole in a naturally pure and bright pearl one may only be introducing an element of impurity in it or a weak point in it. But the noble attitude would be to put a string in the hole.

Some people look for a point of weakness even in a naturally pure gem and make a hole in it. While other worthy persons turn it to advantage by running a thread through it (the hole).

88. The vacant space — the small gap — between the estranged husband and wife sleeping in the same bed with their faces turned away from each other was filled by the hair on the body standing erect — through horripilation. Or, the hair on their skin standing erect filled the small gap the lovers had left between the two of them as they out of anger turned their faces against each other and lay on the bed.[7]

89. The heavy pantings a certain lady had after climbing the staircase did not stop but increased as she caught the sight of Hari (Viṣṇu, Kṛṣṇa).[8]

90. The pearls that fell from the necklaces of the young women who played vigorously on the swings during a festival lent dignity to the drops of perspiration that fell from their bodies.

91. The firm and plump breasts that occupy a very central position have prevented the upper arms - shoulders - from seeing each other. This fact raises the question: What will such centrally placed hard-hearted persons not do to straightforward persons ?

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7. Cf. *ŚPS.* No. (1087.243) *supra.*

8. Cf. *A'Sarvasva-Vimarśinī* S. No. (52.446) *supra.*

92. When cowards can't secure a firm footing in their own homes, the hero, embodying all prowess has conquered the whole world encircled by the seven seas.

93. None indeed is completely free from defects and none completely devoid of merits. There is poison even in the ocean of milk and there are jewels in the hoods of snakes.

94. The king whom she wants to watch walks past her if she stands at the place but if she means to run alongside owing to the plump breasts and hips, she stumbles!

95. You are fascinated only by the reports of his merits, beauty and qualities. Actually you have not seen him. You are bluffing that you have. Had you really met him, all your limbs would have betrayed you!

96. Noticing how the first rain-clouds of the season aggravated the young woman's illness — her breath almost rattled in her throat —, her mother-in-law gave up every other thing and started taking care of the young woman—her daughter-in-law, as if she was the only medicine to save the life of her son who was out on a journey.[9]

97. For translation vide *ŚP* S. No. (1334.287) *supra.*

98. Young girl, because your lover has come home after a long time, don't treat him to jealous anger - otherwise, he who was lost in the fire of separation will be lost again in that manner!

99. The wind from the Malaya mountain that makes even the sandal- creepers coiled up by *bhujaṅgas* [(i) serpents (ii) lovers] tremble, how can that wind not make *viyoginīs* — women separated from their men — tremble (restless) ?

(Note : The sandal-trees are here called 'sandal-creepers' so as to make them agree in gender with the *viyoginīs.)*

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9. Cf. *ŚP* S. No. (1323.285) *supra.*

100. O, charming one, when you come to visit me only as a matter of courtesy, you delight my heart. How much an excitement must it be to those whom you visit out of real love ![10]

101. Even one spotted deer crossing the path to the right prevents the traveller from going further on his journey. Then what to talk of when two tearful eyes (resembling the tremulous dark and white-coloured eyes of his beloved one confront him on the eve of his departure ? (He will certainly abandon his planned journey.)[11]

102. The bunches of leaves and flowers on the Mādhavī creepers in the front yard have barred the entrance to the house; and they have deprived the women, who are expecting their husbands to return from their journey any time now, of the comfort of watching the homeward path of their return.

103. Thunder, O, cloud, with all your great might only over me — the avaricious-minded (also, strong or steel-hearted). But do not kill my poor wife who has long hair and who is dissipating in separation.[12]

104. Thunder, O, cloud, as much as you please; you too, O, lightning may flash more frighteningly. This accursed heart of mine which is made of adamant and is very hard will not indeed burst.

105. For translation vide *KP* S. No. (57.433) *supra.*

106. For translation vide *DHV* S. No. (36.13) *supra.*

107. "Darling, be kind to me, don't get angry." "Who is angry with you ?" "O, fair one you." "How can one get angry with a stranger ?" "Who, pray, is a stranger ?" "My lord, you." "How am I a stranger ?" "That is the fruit of my evil deeds."[13]

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10. Cf. *ŚP* S. No. (599.161) *supra.*

11. Cf. *SK* S. No. (257.391) *supra.*

12. Cf. *ŚP* S. No. (587.159) *supra.*

13. Cf. *ŚP* S. No. (250.95) *supra.*

108. For translation vide *DHVS.* No. (2.6) *supra.*

109. His hand that only gave away in charity, stretched out only to receive his sword whenever difficult battle-fronts needed him.

110. Spread your light elsewhere, O, Moon ! Do not rain it on the sea. My own house, which is lighted up by the lustre of my wife's face which is a moon, hardly needs you.

111. People's time comes to an end while they think of their mother's breasts that are white with milk in the early part (of life) and of the young damsel's breasts that are white with sandal - paste in the latter part.

112. *Your fame, O, king, travels comfortably around in Amarāvatī, the city of Indra,* the lord of gods, the moat of which has been filled by your army by demolishing its ramparts and made even or levelled.

113. When I'll see my dear man/husband - the very sight of his will delight my eyes, give happiness and contentment to my heart and shower my limbs with nectar!

114. Do not cast glances at him through a half - closed eye (i.e., don't cast sidelong glances at him). Look at him straight. You will be able to see him much better and you will be regarded as quite innocent and guileless.

115. The scratches by her nails, the seizing of hair, beating and compressed lower lip might make one suspect that the angry young woman is expressing her anger and pleasure (of sexual union) at the same time.

116. My dear friend, there are only two remedies for a heart scorched by the fire of love : Sleep with the lover or with death — longed for (and imminent ?) death.

117. Bow down to either Madhumathana (i.e. Viṣṇu, Kṛṣṇa) or the lower lip of the lotus-eyed ones who is decorated with a tremulous (Kaustubha-) jewel (which i.e., lower lip possesses the lustre imparted by the shining teeth or reflects the light of the teeth), who wears a gleaming yellow garment (which is drunk, that is, kissed in love-sports and is excellent), who wears a garland of wood (or wild-) flowers (which bears a series of tooth - marks caused by the bites in

the course of amorous sports.)

118. At the mere sight of your beloved husband (or lover) your mind becomes pure as well as impassioned; but how strange ! When he falls at your feet you become as hard as adamant!

119. For translation vide *SK* S. No. (374.415) *supra.*

120. Eminent men all over try to propitiate you, Lord, with various kinds of offerings mostly of gold and precious stones and seek nothing but lovely dust on your feet!

121. My friend, as the bee robs the lordly elephant of his ichor, he offers him the flappings of his ears!

122. The ornamental *'tilaka'* mark on your beloved's forehead travelled from there to your lips (when you kissed her) and from there to my feet (when you fell prostrate at my feet) thus moving from place to place it has made a tortuous journey to achieve a difficult task !

123. See, O Lord, as soon as it has dawned here, beauty has passed from the lamp to Aruṇa (the sun), from the moon and the countless stars to the white or red day-blooming lotuses--- from the night *(śyāmā)* to the day and from the flocks of *cakoras* to the assemblages *(cakrāṁ)* of *cakra vākas.*

123(a). Leaving the depth of the ocean - a mine of jewels — alas ! O, moon, you are simply going about in the empty void of the sky and wearing yourself out.

123(b). A wicked master, alas, treats his servant contemptuously by gradually assigning to him jobs of lower and lower status : First to be by the master's side, then walk in front of him, then somewhere around him, or shifting him out in the compound and finally be his door-keeper (or to the gate outside).

124. The moon is smaller than the sun, the fire is smaller than the moon, the lamp than the fire, even than that lamp, you are smaller, O, fire-fly ! Still strangely enough, you glitter (or glimmer in light) !

125. O, Fate, if you are favourably disposed towards me, please see that you spare me from another life in this mortal world, but if you will that I should be in the mortal world please see that I don't fall in love. If however that is your will, let it at least be with a person not difficult to obtain.

126. A good man never gets angry. Even if he gets angry he does not think ill (of others); and if he thinks ill of anybody, he does not speak it, if he, even then, speaks out, it is not without feeling ashamed of it.

127. It is with great difficulty that one comes across a lovable man. When one gets him it is difficult to have him in control and even if he is got, he is as good as not got, if he is not as one's heart has wished him to be.

128. O, king, you are the abode or support of good men as a mountain is of clouds, or an ocean, of mountains or the nether world *(pātāla)*, of oceans.

129. This autumn makes the moon beautiful, the moon the night, the night night-lotuses, the night lotuses the sandy beach, and the sandy beach the flock of swans.[14]

130. The thunderbolt strikes the mountains, the mountains with their rocks hurtling down strike the earth, and the earth in its turn strikes the hoods of Śeṣa.

131. As a young man playing childish games makes people laugh, even so an old man indulging in the amorous sports that are meant for the youth.

132. Virtue begets respect; service to the good begets virtues; and flawless religious merit begets service to the good.

133. The way you torment, O, moon, the proud lady and the way you kill the wayfarer's wife, surely shows that these two powers / qualities have been indeed given you by the submarine fire and the *Kālakūṭa* (deadly) poison (churned out of the ocean and drunk by Śiva.)

134. For translation vide *KP* S. No. (62.434) *supra.*

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14. Cf. *ŚP* S. No. (180.78) *supra.*

135. For translation vide *ŚP* S. No. (231.91) *supra.*

136. For translation vide *ŚP* S. No. (244.94) *supra.*

137. You will think highly of Śacī, dear Indra, and regard her as the most beautiful one so long as that World - Beauty queen does not come within the range of your sight.[15]

138. He alone who can stomach the deadly *Kālakūṭa* poison, which is potent enough to kill a human being, will withstand, my friend, the terrible, scathing words of the slanderers (or backbiters).

139. My dear, to-whom exactly are you offering homages under the guise of homage to the sun ? (Not to the Sun-God surely.) You see homages to gods are not accompanied like this by smiles and sidelong glances.

140. The farmer's son has already picked all the cotton bolls, but look at the young bride's hand which only feels the plants and gets the thrill of excitement and sweats at finger-tips.[16]

141. He spoke to her in the midst of other people, by his eyes dilated with joy (or, with people around he spoke to her with his meaningful eyes, big with joy); she too responded to him with her profusely perspiring limbs. (or, she perspired yes.)

142. For translation vide *ŚP* S. No. (1423.303) *supra.*

143. For translation vide *KP* S. No. (28.425) *supra.*

144. For translation vide *ŚP* S. No. (126.67) *supra.*

145. For translation vide *SK* S. No. (56.351) *supra.*

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15. The word 'World' stands for the three worlds taken collectively.

16. *ŚP* S. No. (422.129) *supra.*

146. Seeing the full disc of the moon why did the young woman, whose husband had gone away on a journey, cast a burning angry glance at Hari's (i.e., Viṣṇu's) *Sudarśana* wheel which was drawn in a picture ?

147. Noticing her lover on the road outside the young woman says to her freind ! "Now that the sun is still there, we will go to the river in the evening."

148. For translation vide *KP* S. No. (8.419) *supra.*

149. The young woman who was eager to enjoy inverted coitus, placed her necklace round the neck of her beloved and said : "There it looks splendid on you" (or, "Now you look pretty with this necklace round your neck.")

150. You must not hurry (or rush on), dear lady, along that path lest your limbs are scratched (or pricked) by thorny bushes on that path.

151. In this wild wood, my friend, you should go with your face faded, as it were, lest the lustre of your face might be robbed by the *tagarī* creeper!

152. "O, master of the house, this one here is seeking asylum, so please protect (or look after) him." With these words the wanton (or faithless) woman without batting an eyelid quickly makes over (or presents) her paramour to her husband who returned home all of a sudden (or who unexpectedly came back home).

153. During a sharp-driving shower when one unchaste woman sees her paramour she would like to wear the garment which was soiled with mud discarding the one she had on her, under the pretext of going out to wash it.

154. "I am bashful (by nature) whereas his love is wild. My maiden friends are very shrewd." "O, maiden friend, please stop; what is the use of applying red paint to my feet ?"

155. For translation vide *DHV* S. No. (5.7) *supra.*

156. "My dear friend, don't stay in the open space of the mansion as it is exposed to the wind from the Malaya mountain." "O, simple-hearted girl, as my mind (heart) is captivated by the agreeable fragrance I wish to stay here only."

157. The young mother, tying up her dishevelled hair with one hand and with the other catching hold of her *sārī* (lower garment) which is slipping down, pursues her little boy who is running away in fear of the barber.

158. The herd of cattle, with their faces continually raised somehow enters the village roads - the herd being scattered (off and on) by the multitude of people set out in the opposite directon (? *pratipatha*).

159. Flocks of birds that are forced to take an upward flight by the opposing wind, later drop down from the sky and come to perch on the mountains below.

160. For translation vide *ŚP* S. No. (602.162) *supra*.

161. The poor girl wept as long as one could; her body with its stooping limbs thinned till it couldn't thin any further and she sighed until sighs were no longer possible.

162. Bow to Sūkara (i.e., Varāha, Viṣṇu's third incarnation) who first sent the demon Hiraṇyākśa to meet Yama, the God of Death (lit. fire sent within the range of the sight of Yama) and then raised up the Earth (from the bottom of the ocean where it was dragged by Hiraṇyākṣa) and thus brought it within the range of his sight — recovered it.

163. For translation vide *A'Ratnākara* S. No. (110.566) *supra.*

164. For translation vide *ŚP* S. No. (634.168) *supra.*

165. For translation vide *ŚP* S. No. (155.73) *supra.*

166. In this world of mortals there is nothing more difficult to bear than death. But sometimes such a sorrow visits a person that death alone becomes a welcome remedy.

167. May the hand of Kumāra (Kārtikeya) who sucks the breast of Pārvatī (in the famous Ardhanārīśvara form of Śiva) — the hand that gropes around for the other breast on the male side, protect you!

168. Govinda (Viṣṇu) in his fifth or Vāmana incarnation humbled (lit. bound)the demon Bali through trickery and grew bigger and bigger so much (with pride) that the whole of the world could not hold him, isn't it then remarkable that my dear girl who has bound three *valis* (three folds on her stomach) goes about modestly with her bent head ?

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Chapter XIX : Rasagaṅgādhara

1. For translation vide *DHV* S. No. (1.6) *supra.*

2. For translation vide *KP* S. No. (6.419) *supra.*

3. You damned Brāhmaṇas, you are presenting a false image of yourselves to the young widows by making beads in the rosaries of the knots tied in freshly cut *darbha* grass.

4. For translation vide *ŚP* S. No. (110.63) *supra.*

5-6. For translation vide *DHV Locana* (*28.11) *supra.*

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Chapter XX : Alaṁkārakaustubha

1. For translation vide *VVS*. No. (5.36) *supra.*

2. For translation vide *KPS*. No. (3.418) *supra.*

3. The crescent moon on the first day (of the bright half of the lunar month), covered by the glow of (evening) twilight, looks, as if it were, a nailmark on the breast of a young bride glistening translucently through a red silk garment.

4. For translation vide *ŚPS*. No. (468.139) *supra.*

5. For translation vide *ŚPS*. No. (292.103) *supra.*

6. (They then reached the sea-shore) that was blue with blossoming *tamāla* trees and fragrant with groves of cardamom plants in bloom. It (the sea-shore) looked like or seemed to be a streak of ichor of the lordly elephant, the ocean, touched every now and then by its quick-moving or agile or tremulus trunk i.e., the waves.

7. As the ocean remained perfectly unmoved in its profundity (i.e., seemed unwilling to grant his request to facilitate the crossing), anger took possession of Rāma's face just as an eclipse overtakes the disc of the moon.

8. After his nightlong sojourn the day returned with his face beaming with the freshness of the morning and stirred the lotus-ponds into blossom just as an elephant after having run amuck all through the night returns in the morning with his face smeared red to disturb the lotus ponds.

9. Having thus restrained Sugrīva Jāmbavat, the son of God Brahmā turned towards Rāma; just as the dense smoke of the fire of universal destruction, after spreading over the peak of the Meru confronts the sun.

10. Travellers notice a lotus-plant with its stalk torn up (by swans) and are reminded of their beloved and their arms with loose bangles; they take the lotus-flower, rosy and full of honey for her face flushed with wine, and sweet hum of bees as her babbling words.

11. The Vindhya, darkened by the ashes deposited on it by forest-fire but having a sprinkling of white clouds around looks beautiful like Madhumathana with the

sprinkling of milk drops splashed on him by the ocean-churning.

12. It (The ocean) had ample space in its appointed place, because it kept within bounds; but it had not enough space even on the whole earth during the deluge — It was like Viṣṇu who assumed the form of a Dwarf (the fifth Vāmana incarnation) but later pervaded the entire universe with the bulk of his striding figure — when taking the three steps.

13. In the autumn the thirsty travellers drink (sparkling) clear water in the lake perfumed with blue lotuses; that water brings to their minds the faces of their beloveds (with their beautiful eyes and fragrant like blue lotuses).

14. Having long enjoyed the capture of heavenly nymphs or maidens, Rāvaṇa has brought Sītā to Laṅkā, the abode of the *rākṣasas* (demons) just as a poison-destroying plant is brought to a resting place of venomous serpents (to drive them away).[1]

15. The traveller smells, touches softly, kisses and presses against his bosom the *madhūka* flower because of its resemblance with the cheeks of his wife and look, he is thrilled with joy!

16. For translation vide *KP* S. No. (46.430) *supra.*

17. For translation vide *ŚP* S. No. (155.73) *supra.*

18. The disc of the sun resembled the head of a lordly elephant decked with red chalk, and it was round like the coils of the serpent Vāsuki, coloured by the minerals of the Mandara mountain.[2]

19. For translation vide *DHV Locana* S. No. (*28.11) *supra.*

20. For translation vide *ŚP* (84.58) *supra.*

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1. Serpents are believed to be unable to endure the smell of certain plants.

2. The gods and demons used the Mandara mountain as a churning rod when they churned the ocean for nectar; and Vāsuki they used as a rope coiled round the Mandara mountain with which they churned the ocean.

21. For translation vide *Vimarśinī on A'Sarvasva* S. No. (33.442) *supra.*

22. In your separation her face is vacant just like a house bereft of wealth, a spring from which water has dried, and a cow-pen witout a herd of cattle.

23. Like a disease without a physician (to treat it), like a person reduced to poverty and staying, imposing himself on his (relatives and) friends, like the prosperity of one's enemy, separation from you is difficult to bear (for me).

24. Struck by Râma's arrow the agitated ocean blazed like a submarine fire and cleft like a mountain; rumbled like the clouds, and assailed the sky like a gale.

25. Pervading the earth, the mass of darkness seemed to carry everything. It seemed to push from behind, and hold up in front either side (left or right side) and seemed to grow heavy as it spread overhead.

26. "The pure-rayed pearls, the stars, released from the split oyster-shells, the torn clouds shone in the ocean of the firmament adhering to its coast, the night."[3]

27. For translation vide *ŚP* S. No. (165.75) *surpa.*

28. "The call of the swans could be heard : it was, as it were the (twanging) sound of the bow of the god of love; the jingle of the anklets of the goddess of beauty stepping across the lotus-beds; the answering call of the lilies addressed by the bees."[3]

29. The Vindhya mountain, being pressed by the Beauty of the Rainy season with the breasts in the form of the clouds, has his limbs decked or adorned with the horripilation in the form of the new grass-shoots.

30. For translation vide *ŚP* S. No. (25.47) *supra.*

31. For translation vide *SK* S. No. (232.387) *supra.*

32. For translation vide *KP* S. No. (13.421) *supra.*

33. "My beloved and her red lips are so far off; the spring increases my desire; and I simply can't bear the hum of the bees."

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3. As translated by K. K. Handiqui.

34. "He is the laziest of fellows, the biggest of rogues, and the wealthiest of men." When she heard this she bent her head down and her eyes sparkled with delight."[4]

35. For translation vide *ŚP* S. No. (166.76) *supra.*

36. For translation vide *SK* S. No. (330.407) *supra.*

37. For translation vide *ŚP* S. No. (1650.338) *supra.*

38. Those women who have not seen you, O, charming one, they alone can sleep, can hear what is said, can speak without faltering. They alone are happy or fortunate!

39. O, you Appreciative one ! Shrewd one! Refined one! Judicious one! Indeed, you are (rightly) called *A'śoka* (untroubled one, carefree) because even when struck (or hit) with lotus-like foot of the beautiful maiden, you blossom passionately!

40. May he be soiled with dust or smeared with mud, may he be only an eater of grass, still he alone — the elephant alone — can carry heavy and large kettle-drums.[5]

41. For translation vide *KP* S. No. (50.431) *supra.*

42. His left arm, (thinned or emaciated or) worn by the grief caused by prolonged separation (from his beloved Sītā), with the scar left by the bow-string drenched and softened by his constant tears, became altogether different as soon as it held the bow (lit. it became active in contact with the bow).

43. Then came the autumn, the pathway to Sugrīva's fame to the revival of Rāma's hopes, the cessation of Sītā's tears, and to the final doom of Rāvaṇa.

44. The minds of noble men are like the tops of lofty trees : they bend down with the burden of fruit but remain erect when without.

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4. Cf. For translation *KP* S. No. (12.420) *supra.*

5. This is said by a *nāyīkā* who yearns for a *nāyaka* who is without any personal property and is blamed or censured.

45. The clouds that emptied themselves of water, the trees that have given up their fruit, and the hands that have grown weak in that battle - field (lit. that have wielded the sword in the vanguard of the battle) — all deserve praise though they have grown thinner!

46. Merry-making becomes a master (or the rich), jealousy becomes the beloved mistress, forbearance becomes the strong, speech becomes the wise; but silence becomes only the ignorant!

47. Rāma felt annoyed by the moonlight (lit. Rāma reproached the lunar rays) had no patience with the flower arrowed god of love and hated the night. Though languid he languished still more. He asked Māruti—"It's my beloved Sītā still by any chance alive ?"

48. For translation vide *ŚP* S. No. (1307.283) *supra.*

49. The waters (of the sea) disappeared in the massed flames, the sky in the surging waters enveloped in the massed flames, and the ten directions in the sky flooded with (or spread over or overrun by) the waters.

50. For translation vide *ŚP* S. No. (791.193) *supra.*

51. His (handsome) form (always and ever) stands before my eyes. His tender or gentle touch still clings to my limbs (is permanently imprinted on my body). His speech still lingers in my ears. His heart (mind) rests (is resting) in my heart. Tell me then how fate has separated us!

52. For translation vide *ŚP* S. No. (663.173) *supra.*

53. She really knows what is right for her. If her mind is directed towards a worthy man like you, she couldn't be wrong. But I am not going to say anything for her. If she has to die, let her; perhaps that is the best course for her.[6]

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6. Cf. *DR-Avaloka* S. No. (8.28) *supra.*

54. The moon-beams are heaped up in the sky, the beams that beautify the ten brides of the sky *(dig-vadhū)* without resorting to saffron and sandal, the beams that decorate the Earth without bringing in bracelets and ear-tops, the beams that are really the arrows of Madana (the God of Love) without being the ones that bring about privations or the ones that infatuate.

55. For translation vide *ŚP* S. No. (1301.281) *supra.*

56. My friend, I do not (at all) know what charming qualities the *kunda* - bud has so that the bees should desire to drink it with their eyes!

57. Since he set his eyes on that most excellent damsel with a lotus-face and lovely eyes, the moonlight has become excessively hot, the sandal paste feels like poison, the necklace causes irritation like salt, the night breezes burn the body, lotus - fibres prick like a bunch of arrows, and though wet with water, the slender body is, as it were, on fire.[7]

58. It is strange that she should give this feeling of burning although she has hands and feet like tender sprouts, eyes like blue lotuses, a face like the moon, and a body like a fresh *campaka* flower!

59. On being separated from you the poor girl has withered (lit. dried up) although so full of *rasa* (sap, youthful vigour) (also because she is full of love for you); she has undergone sufferings although her heart has become insensitive (also, because she is innocent in her heart); she has become white (also, pale) though she is red (also, because she is full of love).

60. The Mahendra mountain trembled and the surface of the earth cracked because of the commotion caused by the Vānaras. Only the pollen of the flowers in the woods of the Malaya (mountain) did not fly up — it was moistened by the ever-cloudy days.

61. For translation vide *ŚP* S. No. (314.404) *supra.*

62. For translation vide *ŚP* S. No. (174.77) *supra.*

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7. Cf. *SK* S. No. (50. 350) *supra.*

63. For translation vide *ŚP* S. No. (1169.257) *supra.*

64. When the pollen of the lotus on my ear was flown by the wind in my eye and when you came up to blow it off from the eye and kissed me again and again without feeling satisfied, I was wondering what divine being you have been!

65. I shall worship your feet with my life, O, Madana, God of Love, even during my next (or future) births, if you just now pierce him (whom I love) with the same arrow with which you have pierced me.

66. For translation vide *ŚP* S. No. (1417.302) *supra.*

67. The arrow of Rāma seemed to hit (lit. drop on) the ocean even while it was being drawn, because the flames emitted suddenly and started from its tip and its power was declared by the agitated waters (i.e., its power in stirring up the ocean was seen even before the arrow dropped on the ocean).

68. "As Viṣṇu turned over while asleep on the couch of Ananta (=Śeṣa),the latter (Ananta) propped its large massive hoods, flattened by the heavy weight, against the mountain, with the lustre of their gems (believed to be in the hoods of serpents) spreading over the foothills."[8]

69. You see, dear, everything seems to dishearten me : my own innocence, inexperience in such affairs I am already feeling depressed for being alone, without him, besides I am not a free person. Add to that the time of the night, pitch darkness and dense forest. How do you expect me to set out ?

70. For translation vide *ŚP* S. No. (546.152) *supra.*

71. Just today he set out on a journey and just today the streets, city- squares, temples and our hearts too — all have become empty!

72. For translation vide *A'Ratnākara* S. No. (122.568) *supra.*

73. For translation vide *ŚP* S. No. (141.70) *supra.*

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8. As translated by K. K. Handiqui.

74. "O, cruel one, how can she share equally with me the good fortune (i.e., privilege) of being the object of your love, since you rob her (even) of her name and then give it to me ?"[9]

75. For translation vide *ŚP* S. No. (1107.246) *supra.*

76. My beloved is dangerous like poison in separation, (but) very much like nectar in union. Has then the Creator used both of them (poison and nectar) simultaneously to create her ?

77. The *yakṣa* under the banyan tree, whose idol used to be formerly placed under my head by young men — to that very *yakṣa* I am now paying my homage. O, accursed old age, be contented now with the revenge you have taken on me !

78. The captive celestial nymphs, who had, when first brought to Laṁkā, spurned for long the demons, even at the risk of their life, accepted them as lovers when they were slain in the battle.

79. Look at her wet face to which her hair has been sticking, look at her eyes that are washed red while removing the *kājala* (collyrium) from them, look at the water dripping from her hair which she has collected in her hand, look at the single garment to which she has stripped herself. This mysterious young girl that gives me this shock of surprise, this king of magicians seems to have picked her up from her bath.

80. O, Moon, consisting of nectar, the ornament of the sky, the ornamental mark on the face of the Night, touch me too, I pray, with the same rays with which you have touched my beloved.

81. You can't call it your own wealth unless you have it in your hand indeed nor a friend real till he stands by you in your need. Beauty can't be beauty without virtue nor wisdom, wisdom without reighteousness (or goodness).

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9. This stanza is ironical.

82. Did the moonlight heighten the intoxication (frenzy) brought by wine ? or, did the intoxication (frenzy) heighten the effect of the moonlight ? Did both of them heighten the power of passion ? or, did passion bring both to the highest point of perfection ?

83. For translaion vide *ŚP* S. No. (139.69) *supra.*

84. O, wayfarer, ask some other hunters' families about the skins of spotted deer. Our young huntsman does not bend his bow (pull his arrow) against deer!

85. When you massaged her foot, out of sheer joy she left in your hand the reward of a print of the lacpaint from it; exactly as King Vikramāditya appreciated the defeat of his enemies by leaving a rich reward in his general's hand.

86. As the little boy crawled on his father's back, when he lay at her feet, the mother couldn't help a smile in spite of her terrible sulkiness (jealous anger).

87. She didn't look straight at him nor talk to him though she is generally open-minded, she didn't even wish him (as one normally does to a visitor). For clever observers there was but only one conclusion.[10]

88. Your heart is as though full of (or created out of) nectar, and your hands fulfil the desires of those who are full of desires. O, you, with a moon-face, where then does your enemy-scorching prowess abide ?

89. When the commotion that was caused by the mountains that dropped into the sea settled, the waters of the sea became calm and still again; the currents that were so disturbed flowed together again (the whirlpools broken up by the mountains formed themselves again). Some rocks still continued to move around in the whirlpools and the water of the ocean that had fled away out of fright resumed its usual place again.

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10. Cf. *ŚP* S. No. (145.71) *supra.*

90. All at once, the mountains remebered the terror of the thunderbolt, and the Earth the thrusts of the hooves of the *Ādi-varāha* (Primeval Boar) and the ocean the commotion of the churning — all that had been long forgotten by them.[11]

91. For translation vide *ŚP* S. No. (1522.318) *supra.*

92. For translation vide *A 'Sarvasva-Vimarśinī* S. No. (17.439) *supra.*

93. The enraged buffalo licks with his tongue the snake mistaking it to be a stream of a river; and the snake drinks the buffalo's saliva mistaking it to be a pool of water amidst black rocks.

94. Out with the *campaka* bud; the juicy yellow turmeric is no good. Even the purest gold holds no candle to her beauty. It has the softness of the newly risen moon; even a heap of fresh *bakula* flowers has nothing to show.

95. The Creator, seeing that the moon, though full-orbed, does not attain to similarity with your face, breaks it into pieces, as it were, to create it afresh differently.

96. For translation vide *ŚP* S. No. (363.118) *supra.*

97. For translation vide *AK* S. No. (51.591) *supra.*

98. For translation vide *KP* S. No. (44.429) *supra.*

99. The tears streaming down the eyes of his wife radiated the blue lustre of the dark eyes, the fairness of her cheeks, and the red of her lips. To her husband it looked like a vertical rainbow (as the tears were streaming down her cheeks in straight lines.)

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11. The wings of the winged mountains were once clipped/chopped off by Indra with his thunderbolt. In his third Boar-Incarnation Viṣṇu lifted the Earth submerged in the ocean when the Earth received the thrusts of the hooves of the *Ādi-varāha.)*

100. For translation vide *ŚP* S. No. (381.121) *supra.*

101. For translation vide *ŚP* S. No. (343.114) *supra.*

102. (Rama then spoke---)

"Vibhīṣaṇa, your wisdom, enriched by your gentle nature, is known to be unimpaired even by your kinship with the demons — the Rākṣasas — as the nectar from the ocean was unimpaired even by the snakes having poison in the eyes.

103. For translation vide *DHV* S. No. (24.10) *supra.*

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Glossary
of
Notable Words

(Note : The figures in the brackets indicate the serial number and the page number respectively. The letter *d* stands for *deśī* or *deśya.)*

अंगारअवार (अङ्गारकवार = मङ्गलवार) (217.87) Tuesday (the day of the planet Mars) - which is supposed to be inauspicious for undertaking a journey.

अंतोहुत्तं (अन्तरभिमुखम्) (826.199) internallly, mentally, in the mind.

अईसंत (अ + दीस = दृश् - अदृश्यमान *pres. pass. part.)* not being seen; (673.174) see Hem. 8.3. 161 (--दीसइ । वुच्चइ ॥)

अक्खड (आस्खल्) (673.174) to creep, slip, glide in.

अक्खाणिआ (आख्यानिका) (28.551) a short legendary story, a myth.

अक्खुडिअ (अ + खुडिअ = अखण्डित) (17.9) incessant; see Hem. 8.1.53 (---खुडिओ खंडिओ)

अचक्खिअ [अ + चक्खिअ (=आस्वादित) अनास्वादित] without tasting. See Hem. 8.4.258; Weber equates चक्ख with Sk. जक्ष् to eat. Cf. Mar. चाखणे.

अच्चुवयार (अत्युपचार) (652.171) (observing) excessive formality or courtesy.

अच्छ (= आस्) (598.161) See Hem. 8.4.215; अच्छउ = आस्ताम् 'let alone'. (598.161).

अच्छिवत्त (अक्षिपत्र = नेत्रपत्र) (1376.293) the eye-lashes.

अजस-घोसणा (अयशोघोषणा) (715.181) defamatory or scandalous remarks (about myself) (were caused to be made by me).

अज्जा (आर्या = गृहपति - पुत्री) (32.48) the daughter of the master of house, a grown-up, adult, young lady. Deśī (p.25) records the word 'अज्झा' in the following five senses :

असइ सुहा णववहुया तरुणीसु इमाइ तह अज्झा ।

अट्टमट्टाइं (अट्टमट्ट = नानाविज्ञान) (1020.232) coquetry, alluring or enticing blandishments. "अट्टमट्टाइं an imitative repetitive form having the same meaning and etymology of

Marathi आडेवेडे (घेणे) - to show apparent reluctance in the sense of coquetry" - Dr A. M. Ghatage

अडअणा *d* (असती) (771.191) अडआ *d* (असती) (1366.292) a wanton or unchaste woman.

Deśī. (p.12) :'अडया अहव्वा अडयणा' त्रयोऽप्येते असतीवाचका :।'

अणज्ज (अनार्य) (238.93), Adj. not respectable, base, mean.

अणंत (अनन्त) (68.595) name of Śeṣa, a celebrated mythological thousand-headed serpent (regarded as the emblem of eternity) sometimes represented as forming the couch and canopy of Viṣṇu while sleeping during the intervals of creation, - represented sometimes as supporting the entire world.

अणरुट्ठ (-मुहं) (अ-रुष्ट (-मुखम्)) (25.11) whose face is not angry.

अणिट्ठिअ (अनिष्ठित = अस्थिर) (1312.283) fleeting.

अणिरिक्क *d* (परतन्त्र) (41.14) dependent.

अणिव्वडिअ (अ + (णिव्वडिअ = स्पष्टीभूत) (1091.243) not become plain or clear or evident or intelligible.

अणुअंपा (अनुकम्पा) (140.70) pity, compassion.

अणुमरण (अनुमरण) (281.397). following in death, concremation of a widow, courting death by a widow by burning herself on her husband's funeral pyre.

अणुराअ (-इण्हं) (अनुराग-चिह्नम्) (199.83)

-i) which (poem) declares (Rāma's) love (for Sītā);

ii) A poem, which is marked by the word *anurāga* (love) (at the end of each canto).

अणुहर (अनु+ हृ) (667.174) to resemble, imitate.

अण्णुअ (अज्ञ) (1161.256) stupid, ignorant

अत्ता *d* (श्वश्रूः) (2.6) mother-in-law, Cf. माइ-पिउच्छा-सासू-सहीसु अत्ता । Deśī p. 25 v.5).

अत्थक्क *d*(अकस्मात्) (1359.291) *adv.* unexpectedly, suddenly.

अत्थि (त्थे) क्क *d* (अकाण्डम्, अकस्मात्). (1382.295) *ind* without a why or a wherefore,

unexpectedly, suddenly, accidentally.

अद्दाअ *d* (=दर्पण) (749.187) a mirror. Cf. Deśī (p. 10) 'अद्दाओ मुकुरे ।'

अद्धंत *d* (पर्यन्त) (102.61) skirt, border, edge.

अद्धरत्तो (अर्धरात्रः) (69.55;576.157) mid-night.

अप्पणइअ (अप्रणयित) (223.89) not asked for, unsolicited, not requested for.

अप्पाहिअ (संदिष्ट) (1486.312, 928.217)

Cf. H.8.4.180 : संदिशे : अप्पाह : । सं + दिश् to give message to, to despatch anyone *(acc.)* on a message to *(dat.)*

अब्भपिसाअ *d* (राहु) (891.211) Rāhu. Read Deśī; p. 21; अब्भपिसाओ राहु : ।

अब्भुत्त (अभिषिक्त) (102.61) wet, moist, sprinkled. Cf. H. (8.4.14) स्नाते : अब्भुत्त : । In his *Chando' nuśāsana* (p. 4) while commenting on the *gāthā* "जह ण्हाउं" he observes : अब्भुत्तं अभिषिक्तम् ।

अब्भुत्तण *d* (प्रदीपन, अभ्युत्तेजन) (43.2) raking or stoking of fire, stimulation; Bhuvanapāla (p. 272) paraphrases it as 'संधुक्षणम्'. Hemacandra lays down :

प्रदीप्यतेरेते चत्वार आदेशा वा भवन्ति । संदुमइ । संधुक्कइ । अब्भुत्तइ । पलीवइ ॥ (8.4.152)

अब्भूस (अभ्यूष) (1512.316) a special seasonal preparation, i.e. of fried grains or roasted grains (Bhoja refers to 'Śamī-dhānya', 'Śuka-dhānya'; these grains, when green, are roasted).

अमायंत (अ + मायंत *Pres. part.* of मा) not being contained.

अलिआणल (अलिकानल) (84.561) fire from (the third eye on) the forehead of Śiva.

अल्लिअइ (आलीयते) (989.227) to come close to, to embrace.

Cf. *Deśī* (p. 27) : अल्लियइ - आलीयते उपसर्पति च । See H. 8.4.54; 8.4.139

अलिहिअ (अलिखित) (226.90) unpared, unscraped.

अवऊहिअ (अवगूहित *ppp.* from अव + गुह्) (169.76) embraced.

अवरिल्ल *d* (उत्तरीय) (1293.280) upper garment Read *Desī.* (p. 15) : 'अवरिल्ल' शब्दस्तु उत्तरीयवाचक : ।

अवरुंडण *d* (आलिङ्गन) (80.561) clasping, embracing, an embrace.

अवरुंडिज्जइ (आलिङ्ग्यते) (10.7) अवरुंड to clasp, embrace. Read *Desī* (pp.8-9)

अंकिय-अवरुंडिया अ परिरंभे । --- अवरुंडिअ शब्दस्य --- अयं च यद्यपि क्रियाशब्द : 'अवरुंडइ', 'अवरुंडिज्जइ', 'अवरुंडिऊण' इत्यादिप्रयोगयोग्यश्च — तथापि पूर्वाचार्यैर्धात्वादेशेषु न पठित: इत्यस्माभिरपि तदनुरोधात् तत्राऽपठित्वेह निबद्ध :।

अवरूण्ण (अव-रुदित) (25.11) Not showing any sign of weeping; अवरुण्ण is possibly a corrupt form of अणरुट्ठ (अ-रुष्ट).

अवसउण (अपशकुन) (217.87) evil omen.

अवहत्थिअ (अपहस्तित) (1155.255) - अपहस्तय् *nominal verb.* to dispense with, give up, disregard, throw away or off, push aside.

अवहत्थिऊण (75.596; 1107.246) gerund from अवहत्थ, the *denom.* root अवहत्थ (= अपहस्तय) having disregarded or ignored.

अव्वो (अहह) (1651.338) - 'oh, what a pity', 'how painful !' (See H. 8.2.204.)

अहव्वा (अभव्या) (75.560), unfortunate, unlucky.

अहिसारण (अभिसारण) (1549.323) meeting, rendezvous (of lovers); invitation to a rendezvous.

अहिलेइ (अभि + ली to adhere to, cling to) (119.363) covers up.

अहिसारिआ (अभिसारिका) (4.7) : The young woman who steals off at night to visit her lover, a woman who either goes to meet her lover or keeps an appointment made by him : " कान्तार्थिनी तु या याति संकेतं साभिसारिका ।"

आअंब (आताम्र) (638.169) reddish

आइप्पण *d* (पिष्टम् उत्सवे गृहमण्डनार्थं सुधाच्छटा च । "तन्दुलपिष्टक्षीरं गृहमण्डनम् आइप्पणं' इत्यन्ये । *Desī* p. 34) (858.204)-(sprinkling the leaves) with water mixed with rice-flour.

आइ-वराह (आदि-वराह). 63.557) The First (or Primeval) Boar, an epithet of Viṣṇu alluding to his third or boar incarnation.

आइ-वेअडिअ (आदि-वैकटिक) (4.20) excellent jeweller.

आढत्त (आरब्ध) (130.68), - started, began. (1299.281) see H. (8.2.138).

आमोडण (आमोटन) (18.45) blow.

आलेहड *d* (= लम्पट, लोलुप) (2.43) greedy, avaricious, eager.

आमलिअ (आमृदित) (562.155) crushed.

आसंघ *d* (आसक्ति / आश्वास) (220.87) attachment, devotion, assurance.

आहिआअ (आभिजात्य) (1176.258) nobility of birth.

अहिआई (आभिजाति) (1170.257) nobility of birth.

आहिंड (आ + हिण्ड्) 222.89 to wander.

इहरा (=इयरहा) (इतरथा) *ind* in another manner, in a contrary manner, on the other hand, else, otherwise. Read H.8. 2. 212 : इहरा इतरथा ।

उक्कुरुड *d* (राशि:) (1366.292) a heap of jewels. Read *Desī*. (p. 46) 'रासिम्मि उक्कुरुडी' । उक्कुरुडी अवकरराशि :। उक्कुरुडो रत्नादीनामपि राशि :। अवकर-राशि means 'a heap of sweepings'.

उक्खडिअ (उत्खण्डित) (158.74;109.361) - Cut off, chopped off.

उग्गाहिअ (उद्ग्राहित) (1584.328) taken up, remembered, 'intended to be spoken'.

उग्गिण्ण (उद्गीर्ण = उत्थापित) (132.68) raised up, 'brought about (by anger)'.

उग्घुण्ण (उद्घूर्ण) (132.68) (lit. shaken, moved to and fro), raised, thrown up (उत्क्षिप्त)

उच्छलिअ (उच्छलित) (672.174) 'inundated', 'over-flowed' (fig.).

उच्छिण्ण (-महिला) (स्वैरिणी) (11.8) a wanton woman, an adulteress, a loose or unchaste woman. Cf. Marathi 'छिनाल स्त्री'. Read *Desī* (p. 119): छिण्णो तथा छिण्णालो जार :। (जारेसु छिण्ण - छिण्णाला इत्यत्र) 'जारेषु' इति, एकशेषाद् बहुवचनात् 'छिण्णा छिण्णाली स्त्री' इत्यपि ।

उच्छुच्छुलेइ (?छुल्लुच्छुलेइ) (उत्कम्पते) (258.392) 'trembles'.

उज्जागरअ (उज्जागर) (768.190) sleeplessness, wakefulness, vigil.

उट्ठन्दलअ (ओष्ठ-दल (क)) (158.74) the sprout-like or tender lips.

उट्ठ-बईस (उत्थोपवेश ? उत्तिष्ठोपविश) (205.84) 'rise and sit'. Cf. Marathi "ऊठ-बैस"

उत्तत्थ (उत्त्रस्त) (1497.314) frightened.

उत्तम्मिरी from ut - tam (ud- tam *p* ताम्यति) to be out of breath or exhausted; to lose heart.

उत्तिणिअ (उत्तृणित) (255.96; 1294.280) 'with grass-roof blown or swept away'.

उत्तंभण (उत्स्तम्भन) (1.528) lifting, raising, 'swelling up'.

उत्तारिअ (उत्तारित) (1567.325) removed, taken off.

उद्धच्छ (ऊर्ध्वाक्ष) (139.69) 'with one's eyes turned upwards'.

उद्धमाइअ (?उद्धुमाइअ) (व्याप्त, पूरित) (48.349) filled with, pervaded.

उद्धुर (उद्धुर) (1274.276) heavy, full of.

उप्पड (उत् + पत्) (56.53) to jump up, spring up.

उब्भेसअ (उद्भेषक) (1523.318) frightening, terrifying.

उम्मइअ *d* (मूढ) (40.14) stupefied, bewildered, indolent.

उम्मंथर (?उम्मच्छर *d* (निर्गल) (49.521) unrestrained, violent, impetuous, wild.

उम्मिल्ल (उन्मील, उन्मीलित) (1379.294) opened.

उम्हाअंत (त्थणी) [ऊष्मायमाण (स्तनी)] (74.56) 'having naturally warm breasts'.

उरल्लि (?ओरल्ली) *d* (गलगर्जितम्) (46.18) growl, roaring sound from the throat. Read *Deśī* (p. 60): 'दीहरमहुरझुणीए ओरल्ली' ओरल्ली दीर्घमधुरध्वनि :।

उल्लट (उद्वर्त्; उल्लटइ=उद्वर्तते) (538.21) to turn down.

उल्लल (उल्ललइ = स्थैर्यं न लभते = नावतिष्ठते) (773.191) to slip aside.

उल्लाअइ (आर्द्रीभवति) (258.392) becomes wet.

उल्लीण (उपलीन ? आलीन) (592.160) clung to.

उल्लूरण (=भञ्जन) (858.204) the act of being plucked or cut उल्लूर *d* (= छिद्) to pluck, cut.

उव (?उअ) (पश्य) (1291.279) - 'Look'! Read H. उअ पश्य । 8.2.211.

उवआर (उपचार) (145.71) courtesy, polite behaviour, (external display of courtesy).

उवह (?उअह) (पश्यत) (176.683) Look ! Read *Deśī* (p.41) : उअह त्ति 'पेच्छह' अत्थे । उअह पश्यत ।

उवहारिआ *d* (दोहनकारिका) (986.226) a dairy-maid.

उवालंभ (उपालम्भ) (652.171) taunt or reproach.

उव्वत्तण (उद्वर्तन) (579.158) changing or turning the sides of the body (in sleep).

उव्वरिअ *d* (अवशिष्ट) (1589.329) 'the rest'.

Read *Deśī* (p.52) अहिअ-अवंछिअ-णिच्छिअ-ताव-अगणिएसु उव्वरिअं ।

उव्वरिअं अधिकम् अनीप्सितं, निश्चितं, तापः, अगणितं चेति पञ्चार्थम् ।

उव्वाअ *d* (खिन्न) (1550.323) wearied, exhausted.

Read *Deśī* (p.43) 'खिन्ने उव्वाअ-उत्तंपिया' उव्वाओ तथा उत्तंपिओ खिन्नः ।'उत्तम्मिअं खिन्नम्' इत्यन्ये।

उव्वासिअ (उद्वासित) (141.70) banished, rubbed away, removed.

उव्विग्गिरी (उद्वेगिनी, उद्विग्ना, उद्वेगशीला) (141.70) one who is afflicted.

उव्विण्ण (उद्विग्न) (591.160) pained, distressed.

उव्वेल्ल (उद्वेल = प्रसरणशील) (1298.281) tremulous.

उसुरुसुंभिअ (रुद्धगलं रोदनम्) (16.9) choked weeping. Read *Deśī.* (p. 55) ऊसुंभिय - ऊसुरुसुंभिया य रुद्धगलरुण्णम्मि ।

ऊसीसअ (उच्छीर्षक = उपधान) (77.597) a pillow.

एक्केक्कम *d* (अन्योन्य) (549.153) reciprocal, mutual. Read *Deśī.* (pp. 56-57); 'एक्केक्कमं अन्नोन्ने' एक्केक्कमं अन्योन्यम् ।

एक्कमेक्क / एक्केक्क (एकैक) (125.66) (with) every one; see *H.* on 8.3.1:

वीप्सार्थात्पदात्परस्य स्यादे : स्थाने स्वरादौ वीप्सार्थे पदे परे मो वा भवति । एकैकम् । एक्कमेक्कं । --- पक्षे एक्केक्कमित्यादि।

एद्दहमेत्त (एतावन्मात्र । एतन्मात्र) (667.174) so extensive, so vast.

(रअ-) ओच्छिउ्‌अ (रत-) *d* केशविवरण । विस्रंसन (639.169) -विवरण - 'brushing, combing, doing up, dressig the hair' - विस्रंसन - loosening, unfastening of the braided hair.

ओड्ढणअ / ओड्ढण *d.* (उत्तरीय) (285.102) the upper garment; Read *Deśī* (p. 60) : 'ओड्ढणं उत्तरीए' । ओड्ढणं उत्तरीयम् ।

ओणअ (अवनत) (246.94; 9.542) bent down, downcast

(गअ +) ओणिअत्तंत (गतापनिवर्तमान) (1385.295) hovering between life and death.

ओत्थअ (अवस्तृत) (1273.276) covered with.

ओत्थइअ (अवस्थगित) (1378.294) covered with.

ओमालिआ (अवमालिका) (604.162) crumpled garland which has become stale and withered; also the flowers offered to a deity (an idol) in worship on the previous day and removed on the next day (निर्माल्य).

ओरत्त (? आरत्त) - (उपरक्त ? आरक्त) dyed, coloured red; reddish. Cf. *Deśī* (p. 64) :

ओरत्तो विदारित : गर्विष्ठ : कुसुम्भरक्तश्चेति त्र्यर्थ :।

ओरम (उप + रम्) (188.80) to stop, desist, give up.

ओरंपिअ (तष्टत्वक्) (184.377); रंप is a substitute for तक्ष् to scrape, pare, hence the parings.

ओरल्लि *d* (दीर्घमधुरध्वनि:) (14.497) continuous sweet sound.

ओरुण्णमुही (अवरुदितमुखी) (1324.285) who had a weeping face, i.e. whose face was covered with tears.

ओलुग्ग (अवरुग्ण) (1401.298) enfeebled, sickly, (lit. broken, torn, अव + रुज्)

ओलोअण (अवलोकन) (628.167) a look, glance, looking at, beholding.

ओल्ल (आर्द्र) (638.169) wet. Read *H.*8.1.82.. आर्द्रशब्दे आदेरात उद् ओच्च वा भवत:। उल्लं । ओल्लं । ---

ओसट्ट (वि + सृप) (945.220) to spread (-PSM).

ओसर (अप + सृ) (242.93) to flow away.

ओसहिअ (-जण) (आवसथिक (-जन)) (1522.318) an ascetic dwelling in a monastery.

ओसिअंत *pres. part.* (अवसीदत्) (1383.295) drooping, sinking down.

ओसूसइ i) (अवशुष्यति) (815.197) languishes. Read *H.* on 8.1.172 :अवापयोरुपसर्गयोरुत इति विकल्पार्थनिपाते च आदे: स्वरस्य परेण सस्वरव्यञ्जनेन सह ओद् वा भवति ।

ii) ओ सूसइ (ओ शुष्यति) (815.197) 'Look here !' she languishes.

ओहग्ग (अवभग्न) (1475.310) broken, obstructed, impeded.

ओहसिअ (उपहसित) (190.81) - was held to ridicule, jeered at.

ओहि - दिण (अवधि-दिन) (1258.274) the date of return from journey; ओहि (अवधि) limit, the promised or stipulated day of return from journey after a certain fixed number of days.

कंखिरी *fem.* of कंखिर (काङ्क्षणशीला) (1315.284) one who is desirous of.

कंठमुही = कंठिआ (कण्ठिका) (1366.292) an ornament for the neck, necklace.

कंडुइअपंडुरं (कण्डूयित - पाण्डुरम्) (39.50) (the scratched (skin) becoming white and causing irritation and uneasiness.

कंडुज्जुआ (काण्डर्जुका) (1126.249) straight like an arrow, simple-hearted, straight - forward.

v. l. कण्णुज्जुआ (कर्णर्जुका) naïve, credulous.

कंथा (कन्था) (30.551) a patched garment.

कंदोट्ट *d* (नीलोत्पल) (197.83) a blue lotus.

Read *Deśī.*(p. 69) : उप्पलए कलिम-कंदोट्टा । कलिमं तथा कंदोट्टं नीलोत्पलम् ।

कअग्गह (कचग्रह) (155.73) seizure of the (braided) hair.

कअवेणिआ (कृतवेणिका) (206.84) one who has twisted her hair into a braid, one who has plaited the hair.

कइम (कतम) (227.90) which (of many).

कडप्प *d* (कटप्र = निकर) (7.535) mass, collection, heap, pile, flock, multitude.

कणअ-दो(डो)र (कनक-कटिसूत्र) (1453.307) golden girdle or waist - band Cf. Marathi कडदोरा. Read *Deśī.* (p. 167) : कंचीइ दार-दोरा य ।

दारो तथा दोरो कटिसूत्रम् ।

कण्णुल्लीणा (कर्णोपलीना or better कर्णालीना) (592.160;239.388) clinging to someone's ear, to converse privately — for whispering.

कण्णोलिआ *d* (कर्णावली, अवतंस) (17.549) ear-ornament.

Read पाइअ-लच्छीनाममाला p. 6. v. 52 :उत्तंसो अवयंसो कन्नोली कन्नऊरो य । And *Deśī.* p.88: चंचु-उत्तंसेसुं कण्णोल्ली -- कण्णोल्ली चञ्चुः अवतंसश्च ।

कद्दमिअ (कर्दमित = कलुषित) (8.582), (with the face) decked or soiled.

करालिअ (करालित = मध्ये सावकाशीकृत, सान्तराल) (1387.296) - made uneven (lit. rendered formidable, magnified, intensified).

करिमरि *Voc* of करिमरी (= करमरी बन्दी) (175.375) a captive lady बन्दी : a male or female prisoner. Read *Deśī.*(p.71) करमरी बंदी । (p 72) करमरी हठहृता स्त्री । a woman abducted by force.

कलमकूर (कलमकूर) (5.529) कलम (Kalama) rice of a superior quality; boiled rice.

कलम a sort of rice (sown in May-June and ripening in December - January);

कूर boiled rice.

कलमगोवी (कलमगोपी) (314.404) a (young) woman guarding a paddy field, a female keeper or warden of the paddy-field.

कलहायंती *(fem. pres. act. part.* from *denom* कलहाय from the noun कलह) (190.81).

काणा-महिला (=काण-महिला) (726.183) The wife of a man blind in one eye. काण means 'one-eyed (person)'; the elongation of the final अ in काण is for the sake of metre.

कारिल्लअ *d* (कारवल्ली (फल)) (127.365) The fruit of the creeper called कारव (वे) ल्ली; Cf. Marathi कारले.

काल-उरई (काल-उरगी) (7.535) A female deadly or venomous snake.

Cf. कालसर्प - the black and most venomous variety of the cobra.

कालकूड (कालकूट) (133.571) the deadly poison, produced at the churning of the ocean, swallowed by Śiva and eausing the blueness of his neck.

कालक्खरिअ (कालाक्षरिक) (570.156); कालक्खर (कालाक्षर).

- one who can read and decipher (a pupil who has begun to read), a learned man, a scholar (?) as opposed to अक्षरवर्जित - unlettered, illiterate.

कावालिणी (कापालिकी) (25.545) कापालिक (Name of) A Śaiva ascetic who carries a human skull and uses it as a receptacle for his food, hence कापालिकी, a female Śaiva ascetic.

किसि-पलाल (कृषि-पलाल) (1.495) : the harvest (corn crop) and dry cut stalks of kinds of grain (as material for bedding, thatching, packing).

किसोअरि *Voc.* of किसोअरी (कृशोदरी) (59.53; 60.434) 'O, thin-waisted one', 'O, fair one'.

कीस (कस्मात्) (1318.284). Whence; see *H.* 8. 3. 68 --- किम: -- ।। किणो । कीस । कम्हा ।

कुज्ज -(कुसुम) (कुब्ज - कुसुम) (3.436)- a kind of flower; (the flower of *Trapa bispinosa)*

कुडंग *d* (लतागृहम्) (6.1) A place overgrown with plants or creepers, a bower, an arbour.

Read *Deśī.* (p. 80): कुडय-कुडंगा लयाहरए ।

'कुडयं तथा कुडंगं लतागृहम्'।

कुप्पासअ (कूर्पासक) (23.533) a bodice, *choli*

कुलबालिआ (कुलबालिका / पालिका) (716.182) a girl / woman born in a noble family.

कूड-वरड (कूट-वरट:?) (4.529) : कूट 'cunnigly clever' or कूट = संकट; वरड = wasp; - a dangerously stinging wasp, hence by *lakṣaṇā',* 'the powerful lethal injury that (Jayasiṁha) the king inflicts on his adversaries' — though one must confess, the meaning of his *'biruda'* is obscure.

कूवल *d* (जघन-वसन) (258.392) petticoat, under-garment: Read *Deśī.* (p. 82) कूवलं जघणवसणे । कूवलं जघनवसनम् ।

केर *d* (संबन्धिन्) (6.512) connected with, relating or belonging to.

केस-हत्था (केश-हस्ता) (161.75) much or ornamented hair.

कोमुई-वास (कौमुदीवास:) (1516.317) the fragrant powder to be scattered and sprinkled on the body and clothes on the day of full moon (the Holi festival?).

खट्टुग्गलिअ (?खाउग्गिण्ण खादोद्गीर्ण) (793.194).

"vomitting (उद्गीर्ण) what has been eaten (खाद standing for खादित).

This expresion is used to refer to something unpleasant and hence what is meant is that pleasures enjoyed in the company of the lover become unpleasant in his absence" — Dr. A. M. Ghatage.

'eaten first and then regurgitated' and refers to rumination (chewing the cud), a habit in the case of quadrupeds, also called रोमंथ in Sanskrit corresponding to रवंथ in Marathi. Thus खाउग्गिणाइं कीरंति would mean "are ruminated", "are recollected", "are enjoyed in recollection in a nostalgic manner." — Prof. M. V. Patwardhan.

"खट्टुग्गलिआइं (after प्रबन्ध°) 'sour belches' खट्ट 'sour' 'acid' (Guj. खाटुं, H. खट्टा)" — Dr. H. C. Bhayani.

खण्णुअ (कीलक; थण्णुअ (स्थाणुक)) (821.198) a metallic pin or peg; a metallic pole (long, slender, rounded tapering piece of wood / metal) Cf. *Deśī.*(p. 91) :खण्णुओ कीले । खण्णुओ कीलक :।

खप्पर (कर्पर) (1338.287) the skull, the half a skull, a bowl, pot, cup.

खलिअ (स्खलित) (70.55) slipping, wobbling *(adj.* qualifying लेहणी).

खलीकअ (खलीकृत) (36.553) (खलीकृ to reduce to sediment, crush, hurt, treat ill; खलीकृत = न्यक्कृत insulted, humiliated, humbled, treated with contempt.

खामोअरी (क्षामोदरी) (1639.336) क्षाम = कृश, hence कृशोदरी = तनूदरी a thin-waisted one.

खिक्खिरी *d* (डुम्बचिह्नयष्टि) (23.47; 888.210) a stick carried by the people of a very low caste - the outcaste - by the men of the lowest and most despised of the mixed tribes, a wooden stick carried by a Cāṇḍala to indicate that he is a Cāṇḍala.

खीरोअ (क्षीरोद = क्षीरधि = क्षीराब्धि) (11.583) the ocean of milk.

खुज्जंब (कुब्जाम्र) (757.189), the dwarfish, stunted mango-tree.

खुट्ट *d* (तुड्) (629.167) to split, shatter; खुट्टइ (= त्रुट्यति) (21.538) falls short.

खुडिउप्पडिअ (खुडिअ *d* = खण्डित + उप्पडिअ = उत्पतित) (10.583) (the lotus plant with its stalk torn up.)

खुण्ण (क्षुण्ण) (1049.237) waded, trampled, trodden.

खुत्त (खुप्पिअ (मग्न)) (569.156) sunk, plunged; खुप्प = मस्ज् see *H.* 8.4.101 *d* (निमग्न) (195.82) sunk.

खोक्खा (खो खा) मुहल (मुखर) (834.200) (noisy with i.e., — making) a growling sound.

गअवई (गतपतिका = प्रोषितपतिका) (1341.288;1351.289) A woman whose husband has gone away on a journey.

गणिरी (गणनशीला) (1280.277); *fem.* of गणिर (the young wife) who began counting (the days gone away since her husband's departure on a journey.)

गंधिआ / गंधिरी (गन्ध् + इर = गन्धिर *fem.* गन्धिरी) (दुर्गन्धवती) foul-smelling, stinking.

गब्भहरअ (गर्भगृह (क)) (74.56) sleeping room, an inner apartment.

गब्भिणी [(गब्भिण = गर्भित) = गर्भिता] (825.199) 'filled with','full of'. Read *H.* 8.1.208 :

गर्भितातिमुक्तके णः। अनयोस्तस्य णो भवति । गब्भिणो ।

गुरुइअ (गुरूकृत) (1273.276) 'made or rendered heavy';

गरुइआ (गुरूकृता = गौरविता) (1007.230; 332.407;) was highly respected, was highly honoured.

गलत्थलिअ or गलत्थिअ *d* (= क्षिप्त, नुन्न, पीडित) (1406.299) driven (by) or pressed by.

Read *Deśī.*(p. 98) : गलत्थल्लिओ क्षिप्त:।

'गलत्थियं' इति तु धात्वादेशेषु क्षिपेर्धातो : सिद्धमित्यनेन अर्थनिर्देश: कृत:। See *H.*8.4.143- which gives गलत्थ as one of the nine आदेश^S — substitutes for क्षिप्.

Cf. गलहस्तित : lit. 'seized by the throat'.

गहकल्लोल *d* (राहु:) (891.211) name of a demon *(daitya)* who is supposed to seize the sun and moon and thus cause eclipses — now famous as one of the nine planets, *Deśī.*(p. 98) reads गहकल्लोलो राहू । (गहकल्लोलो राहु :)।

गहवईअ (ग्रहपति (क)) (891.211) the moon (lit. the chief among planets).

गाई (गौ:) (557.154) a cow - see *H.* 8.1.158

गामउड *d* (= ग्रामप्रधानपुरुष :) (6.340) the village chief,the leader or chief of a village, or community. *Deśī* (p. 99) reads : गामणी-गामउडो - गामगोहो गोहो - एते चत्वारो ऽपि ग्रामप्रधानार्था:।

गुडिआ-धणु (गुटिका - धनु:) (1339.288) a bow shooting round pellets, a bow (i.e., a catapult-like mechanism) loaded with and shooting pebbles of stone, boy's shooting contrivance of forked stick and elastic; Cf. Marathi 'गलोर'.

गुणवज्जिअ (गुणवर्जित) (136.69) (i) devoid of the string (ii) devoid of good noble qualities.

गोला (विसमोआर) (गोदा (विषमावतार)) (140.70) (stiff, uneven descent to) the river Godā.

गोट्ठडा (गोष्ठस्था:) (205.84) members of a club or assembly.

गोत्त-क्खलण (गोत्रस्खलन) (78.560) addressing one's wife inadvertently by the name of some other woman (whom one loves); — slipping of the name of a rival woman from the husband's lips when addressing his wife.

गोस *d* (प्रभात) (141.70) daybreak. Read *Deśī.*(p.102) : गोसं गोसग्गं । गोसं प्रभातम् । गोसर्ग-शब्दो यदि संस्कृते रूढस्तदा तद्भवो गोसग्गशब्द : अन्यथा तु देशी, पर्यायभङ्ग्या त्विहोपात्त:।

गोहण (गोधन) (1524.319) cattle.

घणसमअ (घनसमय) (25.47) rainy season.

घम्मअ (घर्म) (163.75) perspiration, sweat.

घर-परोहड (गृह - पश्चिमाङ्गण । गृहपश्चाद्भाग) (623.166) a back-yard of the house.

घरिणी (गृहिणी) (166.76) a house-wife.

घरोवअरण (गृहोपकरण) (1.418) - provisions in the house. (उपकरण - anything supporting life) : गृहस्य संबन्धि उपकरणम् । उपक्रियते ऽ नेनेत्युपकरणम् । अन्नेन्धनशाकादिसामग्री ।

घेप्पइ (गृह्यते) (20.538) - is received; घेप्प *pass.* of घे (ग्रह) *H.* says ग्रहेः घेप्पः । 8.4.256.

चंदणपंक (चन्दन-पङ्क) (634.168) thick sandal paste.

चंदिल *d* (नापित) (600.161;157.576) a barber; चण्डिल is common to Sanskrit and Prakrit and means a barber.

चंदुज्जअ (चंदोज्जय, चंदोज्ज ?) *d* (कुमुद) (3.529) - night-lotus,the white water-lily; *Deśī.* (p.110): कुमुयम्मि चंदोज्जं । चंदोज्जं कुमुदम् । स्वार्थे के चंदोज्जयं ।

The commentator on *Līlāvaī* (p. 7) observes: 'चंदुज्जुए कुमुदे चन्द्रवंश्यकमले'।

A. N. Upadhye in his Notes (p. 326) to *Līlāvaī* says : "Trivikrama observes thus (I.iv.121) : चंदोज्जं रआणिद्धअं कुमुदम् । चन्द्रेण द्योतत इति चंदोज्जं । रजनिध्वजम् ।"

चंदुज्जोअ (चन्द्रोद्योत) (621.166) moonlight.

चइअ (शकित, शक्त) (1373.293) able.

चउजामा (चतुर्यामा) (957.222) (night) comprising four parts (of three hours each); जाम = याम = प्रहर a period of three hours.

चक्खंत *(pres. part.* from चक्ख = आस्वादय) (56.53) to lick, taste, chew; the form चक्खिअं deserves to be compared with the Sanskrit form 'जक्षितम्'. The Marathi root 'चाखणे' seems to be derived from the Prakrit root चक्ख.

चच्चर or चत्तर (चत्वर) (546.152;70./71.595) a square where four roads meet.

चज्जा (त्याज्या ? तुच्छा ?) (120.568) worthless, insubstantial, unimportant.

चडुअम्म (चटु-कर्म) (713.181) the act of speaking agreeable or pleasing or flattering words; flattery.

चडुआरअ (चटुकार (क)) (234.387) speaking to please or flatter anyone

चणअ (चणक) (698.178) a grain of gram. Cf. Marathi चणा, चणे (baked / parched grains of gram).

चत्त (त्यक्त) (715.181) set aside, abandoned. Read *H.* 8. 2. 13: त्यः अचैत्ये ।

चमढिअ *d* (मर्दित) (9.17) crushed.

चल्लिकम्म (चल्लि-कर्म) (1501.314) a solo चल्लि dance. Cf. चलित dance in *Mālavikāgnimitra*-. Act I

च्छल (च्छल) (140.70) pretext.

चाडुअ [चाटु (क)] (768.190) coaxing utterances, flattery.

चात्रग (चातक) (3.476) a bird said to subsist on rain-drops.

चित्तलिअ (चित्रित) (1280.277) covered with lines or marks, soiled, tinged. "*p.p.p.* from *denom.* root from चित्तल = चित्त + ल (चित्र), ल being added pleonastically" —M.V.P.

चिहुर (चिकुर) (49.488) tresses, the hair of the head.

Read *H.* 8.1.186 : निकष - स्फटिक - चिकुरे हः । एषु कस्य हो भवति । चिहुरशब्द : संस्कृतेऽपि इति दुर्गः । Kṣīrasvāmī, the commentator on *Amarakośa,* also notes this point.

चीअ (चिता) (838.201) funeral pyre.

चुक्क (-संकेआ) भ्रष्ट (-संकेता) (806.195) चुक्क *d* (भ्रष्ट, च्युत, वञ्चित) missed.

चुण्णइअ (धवलित) (1480.311) whitened.

चुण्णमुट्ठि (चूर्ण - मुष्टि) (1517.317) a handful of (sandal or camphor) powder.

चुलुचुलुंत *pres. part.* from चुलुचुल *d* (स्पन्द्) (स्पन्दमान) (1461.308) to throb, to have an itching sensation

चूअ-मउल (चूत-मुकुल) (152.72) mango-bud.

चोरिअ-रमण (चौर्य-रमण (=रत)) (*48.445) secret sexual enjoyment.

चोरिअ - रमिअ (चौर्य - रत) (736.185) secret sexual enjoyment.

च्छुह (क्षिप्) (153.73) to throw.

छइल्ल *d* (= छेक, विदग्ध) (87.599) a shrewd, clever person.

छइल्ल (पुर ? बहुलं (छेक / विदग्ध-बहुल) (9.530) full of shrewd people.

छग्गुण (षड्गुण) (9.21) the six expedients to be used by a king in foreign politics; 1 संधि peace 2 विग्रह war 3 यान march or expedition 4 स्थान or आसन halt 5 संश्रय seeking shelter 6 द्वैध or द्वैधीभाव duplicity.

छण (क्षण = उत्सव) (632.168) a festival, Cf. सण (in Marathi).

छाही (छाया) (1468.309) shadow. Read *H.* 8.1.249 : छायायां हः अकान्तौ वा ।

छिक्क *d* (छुप्त) (626.167) touched. See *H.* 8.2.138; *Deśī* (p. 122) छित्त - छीएसु छिक्कं च।

छिण्णाली *d* (स्वैरिणी) (153.575) an unchaste, wanton woman, Read *Deśī* (p. 119): जारेसु छिण्ण-छिण्णाला । छिण्णो तथा छिण्णालो जार :। 'जारेषु' इति एकशेषाद् बहुवचनात् 'छिण्णा छिण्णाली स्त्री' इत्यपि ।

छित्त *d* (=स्पृष्ट) (29.48;166.76) touched.

छिप्प *d* (= स्पृश्) (29.442) to touch.

छु / छोक्कारण (छूत्कारण or छूत्करण ?) (811.196) छु / छोक्कारण "perhaps stands for छूत्कारण (छूत्करण) corresponding to Marathi छू करणे, to make the sound छू in order to make a dog run away, to chase away some unwanted person or animal. For छूत्करण compare घूत्करण, पूत्करण, फूत्करण, थूत्करण, धूत्करण etc. ---you are right in saying that छोक्कारण is an onomatopoeic word."-- M.V. Patwardhan.

छुरिअ (क्षुरित) (2.528) besmeared, covered -ppp. from छुर to cover, smear, envelop.

छूढ (क्षिप्त) (29.12; 43.348) thrown down.

छेअ (-रअ) (छेक (-रत)) (635.168) technically perfect (or sophisticated) sexual enjoyment.

छेज्ज (? छेअ -) (i छेद ii छेक) (156.371) (i) aperture, breach (ii) a kind of alliteration called छेकानुप्रास.

छेत्त - (क्षेत्र-) सीमा (598.161) the outskirts of the locality or site (of the village).

जंगलुग्गार (जाङ्गलोद्गार) (18.45)जाङ्गल = मांस flesh, उद्गार eructation or belching, hence the eructation of the flesh.

जंभाइअ (जृम्भायित, जृम्भित) (223.385) yawning.

जग्गाविअ or जग्गविअ (जागरित) (1102.245) kept awake.

जडा (-पब्भार) जटा (-प्राग्भार) (154.73) the great mass of matted hair.

जणेइ *(caus. pres.* 3rd *per. sing.* of जण, जनयति (177.78) produces, gives.

जण्णवाड (यज्ञवाट) (80.355) sacrificial enclosure.

जरखंडी (जरा-खण्डिता) (205.84) torn, tattered.

जरा (-परिणअ) (जरा-परिणत) (716.182) enfeebled by oldage.

जलरंकु (जलरङ्कु, जलपक्षिन्) (49.457) water-fowl.

जामाउअ (जामातृक) (1358.290) a son-in-law.

जित्तिअ - तित्तिअ (यावत्-तावत्) (44.520) as much - that much.

जिम (a substitute for भुज्) (92.59; 6.340) to eat.

जीआ (-घाअ) (जीवा - घात) (42.589) the scar left by the bow-string.

जुण्ण (-मालार) (जीर्ण / विदग्ध (मालाकार) (4.20) old, experienced (gardener).

जुण्ण (जीर्ण) (सुरा) (186.80; 15.531) old (wine).

जेत्तिअ (यावत्) (49.52) as much, correlative of तेत्तिअ (तावत्) 'that much,' 'so much'

जोक्कार (जयकार = नमस्कार) (139.572) salutation.

जोण्हाल (ज्योत्स्नावत्) (700.178) shining, illuminated by the light.

झड (शद्) (629.167) to fall, perish, decay, wither.

झडि (झटिति) (1157.255) *ind.* instantly, at once.

झडिअ (शीर्ण) (26.11) shorn of leaves. Cf. Marathi (झडणे, झडलेली)

झत्ति (झटिति) onomatopoeic, (598.161) instantly, at once. See *H.* 8. 1.42.

झिज्ज (क्षि) (197.83) to become emaciated.

ठेर (स्थविर) (186.80) an old (aged) man.

डक्क (दष्ट) (834.200) bitten, stung.

डंबर (डम्बर) (18.543) *m.* show, pomp.

डोलाइअ (दोलायित) (20.32) swung about (दोलायते -vacillates).

ढक्क (=स्थगय) (779.192) to conceal, cover up.

ढक्का (= डिण्डिम) (40.589) kettle-drum.

ढिल्लाअर (शिथिलादर) (23.533) ढिल्ल (=शिथिल) slack, indifferent; आदर - regard, hence one who has slackened his regard for.

ढुक्कइ (ढुक्क = ढौक्) (92.563) to offer.

ढुंढुल्ल *d* (1 भ्रम् २ गवेष्) (28.11) to wander, search; *H.*8.4.161 records this

as one of the eighteen roots as substitutes for भ्रम् to wander and, *H.* 8.4.189 records it as one of the substitute roots for गवेष् to search.

ढोल्लु *d'* (प्रिय, पति) (13.8) a lover, husband.

णअर-घर-देवआ (नगर-गृहदेवता) (604.162) the presiding or guardian deity of a town.

णई-कच्छ (नदी-कक्ष) (125.66) a bank (i.e., shrubs, etc., on the bank of a river)

णडिअ *d* ((मन्मथ) वञ्चित / खेदित) (1452.307) (love-) lorn, distracted or distressed (by love).

णरहरि (नरहरि = नरसिंह = नृसिंह) (22.440) 'Man-Lion'; Viṣṇu in his fourth incarnation.

णहवअ (नखपद) (124.66) nail-mark (s) (made by her husband on her breasts during the preceding night).

णालिअ *d* (मूढ) (32.442) a fool.

(पाण-) णावण [(पान-) नावन] (101.360) The commentator (p. 387) explains it as *'nasyam'.* The dictionary meaning is 'a sternutatory'.

णाहि-णलिण (नाभि-नलिन) (*13.438) the lotus sprung from the navel (of Viṣṇu).

णिअक्कल *d* (वर्तुल) (18.584) *ad.* round, circular, *n.* a circle *Deśī*.(p.147) : 'णिअक्कलं वट्टुलं' । 'णिअक्कलं वर्तुलम्' ।

णिअच्छ *d* (an आदेश for दृश्) (11.29) to behold, see *H.* 8.4.181.

णिअलिअ (निगडित) (1491.313) chained, bound.

णिएऊण (णिअ, an आदेश for दृश्) (112.64; 60.352), *gerund* form of णिअ having seen, seeing, finding.

णिओल (निचोल) (21.550) a cover, veil, wrapper, sheath.

णिग्गंड (-दुरारोह) (कठिन-दुरारोह) (74.493) hard and difficult to climb - *Gāhākosa* (S. No. 469) reads निट्टंक for निग्गंड and paraphrases it into Sanskrit as 'निराधार' without any support. There is another reading णिक्कंड (निष्काण्ड). *PSM* explains it as 'अवसर-रहित'. We expect a reading to mean: 'without any knots (to serve as foot-holds on its trunk)'.

णिज्झाअ (नि + झा an आदेश for ध्यै, to think of, reflect upon) (11.29) 'taking into

consideration'; while commenting on his *sūtra* (8.4.6) Hemacandra says: ----
णिज्झाअइ। निपूर्वो दर्शनार्थ : ।

णिडाल (ललाट) (501.144) forehead.

णित्थणइ (निस्तनति) (821.198) shrieks (with pain).

णित्थाम (निःस्थामन्) *(adj.* of हत्थ) (1287.279) weak (or enfeebled) (hands).

णिद्दालस (निद्रालस) (216.86) sluggish because of drowsiness.

णिद्दोसं (निर्दोषम्) (140.70) *adv.* blamelessly.

णिप्पच्छिम) (निष्पश्चिम) (838.201) final, last.

णिमिअ (न्यस्त) (82.57, 332.407, 7.419, 19.452) placed, deposited. Read *H.* 8.4.199:
न्यसः णिम-णुमौ । न्यस्यतेरेतावादेशौ भवतः । णिमइ । णुमइ ।

णिम्मविअ (= णिम्मिअ) (निर्मित) (53.53; 627.167; 1412.301;) *caus. ppp.* used in a non-causal sense — created, built.

णिम्महिअ (णिम्मह, one of the 21 (आदेशS for गम्); so णिम्महिअ = निर्गत = इतस्ततः ˜सृत) (17.9; 1642.336) gone out, spread out, emanated, come forth, issued from.

णिम्मोअ (निर्मोक) (159.74) slough of a snake.

णियंसण (निवसन) (37.485) a garment. Read *Deśī.*(p. 147) : णिअंधण-णिअंसणा वत्थे । णिअंधणं तथा णिअंसणं वस्त्रम् ।

णिराअ (निरायत) (213.86; 1387.296) wide, outstrecched.

णिरंजण (निरञ्जन) (1276.277) without collyrium.

णिव्वर (दुःखं कथ्) (1383.259) to tell, describe, relate.

णिव्वल (ड) इ (पृथग् भवति, स्पष्टीभवति) (1250.272) becomes separate; becomes clear.

णिव्वहण (निर्वहण) (1392.297) sequel, end.

णिव्वाल *(gerund* णिव्वालेऊण = पृथक्कृत्य) (1448.306) perceiving distinctly.

णिव्वोलिअ (अहरं) (मन्यु - मलिनित - (अधरम्)) (1003.230; 1152.254) (with the lower lip) soiled because of anger.

णिसण्णा (निषण्णा) (1375.293), sank (to the ground).

णिसम्मइ (निषीदति) ( ) rests, reposes.

णिसाणिअ (निशाणित) (769.191) sharpened on the whetting stone.

णिसामिअ (श्रुत) (1215.265; 1327.286) heard; Read *Deśī*.: (p. 143) णिसुयं णिसामियं च सुए।

णिसुयं तथा णिसामियं श्रुतम् ।

णिहुअं (निभृतम्) (162.372; 243.94) silently, quietly, unobserved.

णीसद्दं (निःशब्दम्) (243.94) inaudibly.

णीसर (निस् + सृ) (1468.309) go forth or out.

णीसह (निःसह) (1379.294) weary, weak or powerless.

णीसामण्ण (निःसामान्य) (1391.296) uncommon.

णीसास (निःश्वास) (1379.294) breathing faintly (अपरिस्फुट).

णुमज्ज (नि + सद्) (2.6) to sleep, lie. Read *H.* 8.4.123 : नेः सदो मज्ज :।

नि-पूर्वस्य सदो मज्ज इत्यादेशो भवति । अत्ता एत्थ णुमज्जइ ।

णुवण्ण *d* (सुप्त) (1136.251) fallen asleep, slept, sleeping, asleep. Read *Deśī*.(p. 142): णिज्ज - णुवण्णा य सुत्तम्मि । णिज्जो तथा णुवन्नो सुप्त : ।

णूम *d* (छादय, गोपय) (765.190) to conceal, hide. See *H.* Vṛtti on 8.4.21 : छदेर्ण्यन्तस्य एते षडादेशा वा भवन्ति ।। णुमइ नूमइ । णत्वे णूमइ । --- *Deśī*.(p. 149) : ---- अत्र - णूमइ छादयति इति धात्वादेशेषूक्तमिति नोक्तम् ।

णेच्छंत (= अणिच्छंत) (अनिच्छत्) (128.67) unwilling.

णोमालिआ (नवमालिका) (604.162) a kind of jasmine (Marathi मोगरा); also its flowers.

ण्हु (ह्नु) (243.94) to conceal.

तंस (-वलंत) (त्र्यंस-वलद्-) (86.216) turning obliquely.

तंस (-वलिअच्छं) [त्र्यंस - (वलिताक्षम्)] (60.54) with his eye turned sideways / obliquely

तंबा *d* (ताम्रा) (171.374) a tawny - coloured young cow.

तंबिर (ताम्र) (1276.277) red.

तट्टिआ *d* (वृतिः) (291.399) enclosure, hedge. Read *Deśī*. 'तट्टी वईइ'; तट्टी वृति : ।

तणुआअइ (तणुयाय = तनुकाय) (तनुकायते) *denom.* verb from तणुअ = तनुक - thin, emaciated; (1440.305) grows lean, is emaciated, wastes away.

तणुइअ (तनुकित) - *ppp* from *denom.* root from तणुअ = तनुक, slender, thin, lean,

emaciated (226.90) emaciated, grown thin.

तणुएइ (तनयति) *denom verb.* from तनु, thin, small, slender (139.69;19.422) makes thin or slender.

तण्णाअ *d* (आर्द्र) (13.542) wet, moist, hence — तण्णाअंत *(pres. part)* (1402.299) getting wet, 'perspiring.'

तत्ति *d* (चिन्ता) (6.27) reflection, consideration, thinking, thought, concern.

तद्दिअहं (प्रतिदिवसम्) (1.35) everyday, day after day;

Read *Deśī*.(p. 155) : 'तद्दिअसं अणुदिअसे', तद्दिअसं - अदूरविप्रकर्षात् 'तद्दिअसियं' 'तद्दिअहं' इत्यपि - अनुदिवसम्.

तम (- पडिहत्थ) (तमस् - darkness + पडिहत्थ = प्रतिहस्त = प्रतिनिधि) (161.75) representative, deputy, (representatives of) darkness.

तर (i त्वर्, ii शक्) (72.492) i) to hurry, make haste, move with speed; ii) to be able, have power to effect.

तल्ल *d* (अल्पसर :) (32.347) a pond. Read *Deśī*.(p. 160): तल्लं पल्ललय-वरुअ-सेज्जासु । तल्लं पल्वलं वरुकाख्यं तृणं शय्या चेति त्र्यर्थम् ।

तालूर *d* (जलावर्त) (854.203) a whirlpool, eddy.

तिअस-कुसुम-दाम (त्रिदश-कुसुम-दाम) (223.89) wreath or garland of celestial flowers.

तिकंड-चाव (त्रिकाण्ड - चाप) (1499.314) (holding) a bow and three arrows (each).

तिंगिच्छी *d* (कमलरजः) (32.347) the dust or pollen of lotuses, water-lilies.

Read *Deśī*, p. 157 : तिंगिच्छी तिंगिया य कमलरए । तिंगिच्छी तिंगिया च कमलरजः ।

तित्तिल्ल (? तत्तिल्ल) *d* (चिन्तापर, तत्पर) (851.203) diligent, vigilant, watchful. Read *Deśī*. p. 153 : तत्तिल्लो तल्लिच्छो य तप्परे । तत्तिलो तथा तल्लिच्छो तत्परः ।

तित्थ (तीर्थ) (664.173) a river ford, a bathing *'ghāṭa'*.

तिमि (-णिवह) [तिमि (-निवह)] (173.77) shoals of whales.

तिवलि (त्रिवलि) (242.93) the three folds of skin on the abdomen.

तुप्पलिअ *d* (स्निग्ध, म्रक्षित) (1154.254) besmeared (with ghee coloured with turmeric powder). PSM records तुप्प, तुप्पइअ, तुप्पलिअ, तुप्पविअ as meaning 'besmeared with

ghee.'

तुलग्ग *d* (काकतालीय) (17.54; 1617.333) chance, accident unexpected, accidental; *Deśī.* p. 158 : तुलग्गं कागतालीए । तुलग्गं काकतालीयम् ।

तूह *d* (तीर्थ) (42.14; 56.53) ford, stairs for landing or for descent into a river, bathing-place *(ghāṭa* in Marathi).

त्थाम (थाम - स्थामन्) (587.159) might, strength.

त्थेव *d* (बिन्दुः) (774.192), a drop. *Deśī.*p. 163 : बिंदुए थेवो। थेवो बिन्दुः। 'स्तोकवाचकस्तु 'थेव' शब्दः 'स्तोक' शब्दभव एव ।

थणहरिल्ली (स्तनभरवती) (645.170) a young woman having swelling or heavy breasts.

थवअ (स्तबक) (1506.315) bunch, cluster.

थुंडुंकिअ *d* (दरकुपितवदनसंकोचनं मौनं चेति द्वयर्थम्) (14.30; 547.153) sulky and silent.

थुत्थुक्कारिअ (? धुद्धुक्कारिअ = उल्लसित) (235.92) 'made to flare up'.

थूलासुअं (स्थूलाश्रुकम्) (132.68), 'with big tears'

थेर (स्थविर) (*14.4) an old man.

दंत-क्खअ (दन्त-क्षत) (229.91) tooth - bite, tooth - mark.

दंसण - वलिअ [दंशन (-वलित = लग्नं)], engaged (i) in pounding the grains to be unhusked and also (ii) in rubbing *(mardana)* the vaginal cavity.

दप्पुद्धुर (दर्पोद्धुर) (62.557) full of pride or arrogance.

दस (= दह-) कंधर (दश-कन्धर) (194.82) 'ten - necked', Rāvaṇa; Cf. दशकण्ठ, दशग्रीव, दशानन.

दाणलेहा (दान-लेखा) (6.582) a streak of ichor.

दाविज्जउ (दर्श्यतां) (26.2) 'should be shown'. Read *H.* 8.4.32 : दृशे : दाव-दंस-दक्खवा :।

दावेइ (दर्शयति) (15.421) shows, presents.

दासरहि (दाशरथि) (47.25; 23.550) Rāma (a patronymic), a descendant of Daśaratha.

दिट्ठि (-णिवाअ) (दृष्टि-निपात) (216.86) 'falling of the sight', look, glance.

दिट्ठि-विसहर (दृष्टि-विषधर) (14.584), venomous serpent ('having poison in the eyes', 'poisoning by the mere look' - दृष्टिविष *m.* a snake).

दिहि (धृति) (49.52) satisfaction, joy; बंध दिहिं - be satisfied. See *H.*8.2.131;

दीहर (दीर्घ) (189.80) long.

दुक्खुत्तार (दुःखोत्तार) (130.68), difficult to negotiate or walk up or down.

दुग्गेज्झ (दुर्ग्राह्य) (26.539) unfathomable.

दुट्ठ-वसह (दुष्ट-वृषभ) (171.374) vicious or ferocious or stubborn ox.

दुण्णिअ / दूमिअ (दून, पीडित) (86.599) distressed, afflicted, tormented.

दुद्दम *d* (देवर) (23.33) brother-in-law; *Deśī* (p169) 'दुद्दमो दिअरे'।

दुप्परिअल्ल (दुष्परिकर्ष = दुराकर्ष) (226.90) 'difficult to stretch or wield';

Deśī (p. 173) however records:

'दुप्परिअल्लं असक्के दुउणम्मि तहा अणब्भसिए ।'

दुपरियल्लं अशक्यम् द्विगुणम् अनभ्यस्तं चेति त्र्यर्थम् ।

दुमिअ (धवलित) (86.562) whitened, illuminated; Read *H.* 8.4.24: धवलेः दुमः।

धवलयतेर्ण्यन्तस्य दुमादेशो वा भवति । --- इति दीर्घत्वमपि । दूमिअं धवलितमित्यर्थ :।

दुरेहाली (द्विरेफाली) (33.587) a row, series of bees.

दुल्ललिअ (दुर्ललित) (238.93) spoilt by fondling, fondled too much.

दुव्विसह (दुर्विषह) (216.86) difficult to be borne, intolerable, difficult to endure.

दूमिअ (दून) (252.95) tormented, distressed. Read *H.* 8.4.23: दूङो दूमः।

दूसिक्खिअ (दुःशिक्षित) (570.156) overfondled, pampered.

दे *d* (दे इति निपात : प्रार्थनायाम्) (4.7; 1564.325) 'pray', 'look here!'

also read *H.* 8.4.196 दे संमुखीकरणे च । संमुखीकरणे सख्या आमन्त्रणे च दे इति प्रयोक्तव्यम् ।

दोच्च (दौत्य) (222.385) the state or function of a messenger.

दोणी (द्रोणी) (2.528), the hollow cavity (formed at the top when the petals have slightly opened.)

दोब्बल्ल (दौर्बल्य) (1279.277) weakness.

दोलिआ (दोलिका) (7.340) a litter, palanquin, cradle.

दोहणी (? दोहलिणी, दोहदिनी) (234.92; 560.155) a pregnant woman having a longing for anything.

धराहर (धराधर) (1478.311) a mountain.

धुअ (धावय) (67.128) to wash.

(धावयति = प्रक्षालयति)

धुणीधवअ (धुनीधव) (27.441) an ocean.

धुद्‌धुक्कारिअ *d* (उल्लसित ?) (235.92) 'made to flare up''.

धूमुप्पीड (धूम + *d* उप्पीड = राशि, समूह) (161.75) columns of smoke, dense smoke.

Cf. उप्पीड with उप्पील, recorded by *H.* in his *Deśī.* (p. 51) in the sense of 'संघात' and 'स्थपुट'.

निद्धूम (-मुम्मुर) (निर्धूम-मुर्मुर)[निर्धूम - मुर्मुर (? करीषाग्नि)] (26.516) a somkeless chaff fire. M. Williams (p. 824) records मुर्मुर *m.* (onomatapoeic); meaning 'an expiring ember; burning chaff'; Hemacandra records in his *Deśī* (p. 231) : मुम्मुरो करिस - करिसअग्गीसु ।

मुम्मुरो करीषम् करीषाग्निश्चेति द्व्यर्थ :।

पइप्प (-प्रदीप्य) (125.66) to be set on fire (pass).

पइरिक्क *d* (प्रतिरिक्त, परिरिक्त ?) (230.91), privacy, solitude; Read *Deśī.* p. 204 : पइरिक्कं च विसाले एगंते तह य सुन्नम्मि ।

पइरिक्कं विशालम् एकान्तम्, शून्यम् चेति त्र्यर्थम् ।

पउत्थ· *d* (प्रोषित) (24.33; 1571.326) (a heart from which anger) has departed, gone away, vanished. Read *Deśī* p. 203 : पउत्थं घर-प्पवसिएसु । पउत्थं गृहम्, प्रोषितं च ।

पउत्थपइआ (प्रोषितपतिका) (175.77; 1347.289) a woman whose husband is away on a journey, one of the eight types of heroine *(nāyikā)* in erotic poetry.

पउर (-जुआण) (प्रचुर-युवा) (186.80) (a village,) which abounds in young men.

पओस (प्रदोष) (169.76) evening, night-fall, the first part of the night.

पंचेसु (पञ्चेषु) (1.528) the five-arrowed God of Love.

पच्चत्थरण (प्रत्यास्तरण) (1388.296) bed.

पच्चूस (प्रत्यूषः) (1265.275) day break, morning, dawn.

पच्छओ (पश्चात्) (25.586) from behind (the variant reading मग्गओ (=मग्गो) means the same

thing; Cf. Marathi मागून)

पज्जुट्ठ [पर्युष्ट= प्रस्फुरित ?)] (1046.237) throbbed.

पट्टंसुअ (पट्टांशुक) (98.61) an upper garment, especially of silk.

पडिउट्ठिअ (प्रत्युत्थित) (192.378) risen to (meet a friend or) encounter a foe.

पडिक्खक *d* (? पडिक्खर) (प्रतीक्षक ? क्रूर) (851.203) strict or harsh.

पडिचक्ख (प्रति + आस्वादय) (628.167) to taste, sip.

पडिच्छिय (प्रतीष्ट) (1.1; 1396.297) received, accepted.

पडिफल (प्रतिफल्) (749.187) to be reflected.

पडिसीसअ (प्रतिशीर्षक) (1498.314) a mask.

पडिहत्थ (प्रतिनिधि) (112.362), deputy, representative. Read 'प्रतिहस्त: प्रतिनिधौ' - इति विश्व:। - cited by Jagaddharā in his commentary on *SK* IV. p. 425.

पडिहास (प्रतिभास्) (234.92) to like, please, charm.

पडोहर (गृह-पश्चिमाङ्गण) (50.16; 33.426) back-yard.

पढमुल्लअ (प्रथम) (560.155; 870.206) first.

पणाम (अर्पय्) (18.9) to offer. Read *H.* 8.4.39 : अर्पे : अल्लिव-चच्चुप्प-पणामा :।

पत्तल *d* (तीक्ष्ण) (24.24) sharp.

पत्तल (पत्रल) (1533.320) rich in leaves, leafy. Read *Deśī.* p. 182 : पत्तलं --- एते त्रयोऽपि तीक्ष्णार्था :।, 'पत्तलं कृशम्' इत्यन्ये । पत्तलं पत्रबहुलम् इति तु 'पत्रल' शब्दभवम् ।

पत्तलेहा (पत्रलेखा) (1480.311) and पत्तालेक्ख (पत्रालेख्य = पत्रलेखा) (1090.243) a decoration consisting in lines or streaks drawn on the face with musk and other fragrant substances.

पत्तिअ (प्रतीहि) (*39.13) *(imper.* 2nd *pers. sing.* from पत्तिअ (प्रति + इ) believe, trust.

पप्फंद (प्रस्पन्द) (1356.290) to throb, quiver.

पप्फुरिअ (प्रस्फुरित) (158.74) throbbing.

पप्फोड (प्रस्फोटय) (124.66; 76.526) to remove briskly, to whisk off with a jerk.

पमहणाह (प्रमथनाथ) (1.1) पमह (प्रमथ) tormentor; name of a class of demons or goblins attending on Śiva, here पमहणाह = Lord of *Pramathas,* Śiva.

पम्माअ (from प्र + म्लै) (116.363) to wither, fade, vanish; the variant reading पव्वाअ (प्र + म्लै) means the same thing. Read *H.* 8.4.18 : म्ले : वा - पव्वायौ ।

पम्हर (प्र + स्मृ) (871.206) to forget. Usually in Prakrit we get the root 'विम्हर', 'पम्हुस' or 'वीसर' in this sense. Read *H.* 8.4.75 : विस्मु : पम्हुस - विम्हर - वीसरा : । विस्मरतेरेते आदेशा भवन्ति । पम्हुसइ । विम्हरइ । वीसरइ ।

पम्हुट्ठ *d* (विस्मृत) (806.195) forgotten. Read *Pāiya.* पम्हुट्ठं विम्हरिअं । p. 24.550.

पम्हुस (वि + स्मृ) (*39.13) to forget. Cf *H.* 8.4..75.

परम्मुह (पराङ्मुख) (579.158) 'with the face turned away'.

पराहुत्त *d* (पराङ्मुख) (729.184) 'with the face turned away'.

परिअड्ढिअ *d* (प्रकटित) (1283.278) - displayed, evinced, proclaimed.

परिघुम्मिर (परिघूर्णनशील) (216.86) rolling about, unsteady (परि + घुम्म + इर - घुम्म an आदेश for घूर्ण्; See *H.* 8.4.117).

परिच्छूढ *d* (परिक्षिप्त, उत्क्षिप्त) (78.597) rejected.

परिट्ठिअ (परि + स्था, परिष्ठित) (1.1) resting.

परितत्थ (परित्रस्त) (25.545) frightened.

परित्त (परीत = व्याप्त) (1251.272) filled with, pervaded.

परिमूसण (परिमृशन / परिमर्शन) (87.219) act of touching.

परिलिंत (परि + ली to rest on, lurk in) = परिलीयमान), (91.59; 4.340) resting on.

परिपा (? आ) लिअ *d* परिवृत, परिवेष्टित) (1496.313) surrounded.

परिवेस (परिवेश) (666.173) a circle, halo of lustre (esp. the halo round the sun and the moon).

परिसक्क (परि + ष्वष्क्) (63.435) to go, move about.

परिहट्ट (परि + घट्ट) (21.538) to press or rub on alll sides.

परिहार (परिहार from परि + हृ) (1462.309) shunning, avoiding.

परुण्ण (प्ररुदित) (1396.297), 'burst into tears', began to weep, lament.

परोहड *d* (= पडोहर = गृहपश्चिमाङ्गण) (881.209) a backyard; Cf. Marathi परसू, परडे. Read *Deśī.* (p. 185) 'पडोहरं पच्छिमंगणए' - पडोहरं गृहपश्चिमाङ्गणम् ।

पलालग्गि (पलाल + अग्नि = पलालाग्नि) (822.198) a straw-fire.

पलास (पलाश) (37.443), (i) Palāśa flowers (ii) demons (eaters of raw flesh) (पल - raw flesh, अश eater).

पलिअ (= प्रदीपय) (1346.288) cause to flame forth, blaze, burst into flames, burn.

पलिप्प (प्रदीप्य) (125.66) to be set on fire, to blaze up, hence पलिप्पमाण (= प्रदीप्यमान) blazing up, being on fire *(passive)*.

पलीव (प्र + दीपय) (729.184), to inflame, to set on fire.

पलोट्ट (परि + अस्) (1492.313) to turn round, wallow.

पल्हत्थ (पर्यस्त) (8.536) spread, cast about, changed, — in the present context it means the face resting (on the palm of your hand);

Deśī. p. 182 'पल्लत्थो', 'पल्लट्टो' पर्यस्त इति, पर्यस्त-शब्दभवौ । --- इति धात्वादेशेषूक्ता इति नोक्ता :।

See *H.* 8.2.47 : पर्यस्ते थ-टौ । पर्यस्ते स्तस्यं पर्यायेण थटौ भवत :। पल्लत्थो, पल्लट्टो ।

पव्वा (म्लै) (241.388) to wither, dry up; Read *H.* 8.4.18 म्ले: वा-पव्वायौ ।.

पसिअच्छि *Voc.* (प्रसृताक्षि) (1142.252) with large (lit. extended, spread out) eyes or पसिअ a kind of deer, hence पसिअच्छि a maiden with large eyes; or, a gazelle-eyed one.

पसिज्जण (पसज्जण ? = प्रसत्ति = प्रसादन) (980.225) becoming propitious, favourable.

पहर (= प्रहार) (591.160) a blow; for shortening of आ in 'हा', See *H.* 8.1.68 : घञ्वृद्धेर्वा ।

पहाव (प्र + धाव्) (1461.308) lit 'rush or advance against', 'run towards'.

पाअव-रअण (पादप-रत्न) (1645.337) an excellent tree, the best among trees, *(Pārijāta)*, (रत्न - anything valuable or best of its kind).

पाणउडी (पानकुटी ? चाण्डालकुटी) (80.355; 16.451) the commentater of *SK* says : पाणपदं म्लेच्छदेशीयम् । पाने कुटी शौण्डिककुटी वा । a hut or a shop of a Śauṇḍika (a distiller and vendor of spirituous liquor': पाण *d* (चाण्डाल), उडी (कुटी) the hut of a Cāṇḍala.

पाणद्धि *d* (रथ्या) (592.160), a street.

Read *Deśī.* pp. 192-193: पाणद्धी रच्छाए' । पाणद्धी रथ्या ।

पार (शक्) (1627.334) to be able to, see *H.* 8.4.86: शकेश्चय-तर-तीर-पारा :।

पारअ (प्रावारक) (74.56) a garment, warm clothing;

See *H.* 8.1.271: यावत्-तावत्-जीवित-आवर्तमान-अवट- प्रावारक-देवकुल-एवमेवे व :।

पारद्धि (पापर्द्धि) (239.388) sin-thriving, hunting, chase. In the present context this meaning does not suit at all. For the form पारद्धि See *H.* 8.1.235 : पापर्द्धौ र :।

पारिडि (प्रावृति) (66.594;1417.302) an upper garment, a gown.

पारोह (प्ररोह) (249.95) sprout or branch of tender leaves.

For elongation of अ in पा see *H.* 8.1.44 अत: समृद्ध्यादौ वा ।

पावालिआ (प्रपापालिका) (139.69; 77.355) a maid or female attendant at a shed or hut on the road-side containing a reservoir of water for travellers.

पासुत्त (प्रसुप्त) (624.166). latent, dormant (lit. fast asleep, here dormant); See *H.* 8.1.44 for the elongation of अ in पा, cited above under पारोह.

पिआमह-तणअ (पितामह - तनय = जाम्बवत्) (9.583) son of Pitāmaha (i.e., Brahmā), name of a monkey-chief.

पिउच्छा *d* (सखी) (866.205) a female friend or companion, a lady's maid; पिउच्छा (पितृष्वस:) *(Voc. sing)*, (*43.348), 'O, paternal aunt' or 'my friend !'

पिट्ट (भ्रंश्) (1341.288) to disappear, vanish, be ruined or lost.

पिंडार (पिण्डार = गोप) (215.383) a cowherd, a buffalo- herdsman.

पीलण (पीडन) (747.187) the act of pressing (when embracing).

पुंडरि (also री)अ (पुण्डरीक) (820.198) (i) a lotus flower (esp. a white lotus) (ii) a white umbrella (iii) a tiger (iv) *adj.* white

पुढुमिल्ल, पढमिल्ल, पढमिल्लुअ (ग). पढमुल्लअ (प्रथम) (55.556) first.

पुण्णाह-मंगल (पुण्याह-मङ्गल) (1566.325) "auspicious ceremony (of sowing cotton-seeds on an auspicious day). पुण्णाह = शुभ-दिवस. मंगल = auspicious religious ceremony (consisting in offering *Dūrvā* grass, flowers, curds, etc. to the ploughshare)" - M. V. Patwardhan *(GK* 366 p. 183).

पुप्फलाविर / पुप्फलाई (पुष्पलवनशील / पुष्पलावी) (770.191) पुप्फलाविर - a young (gay) boy given to plucking flowers; पुप्फलाई - a damsel who plucks flowers.

पुप्फवइया (= पुष्पवती) (206.84) 'a woman in her courses'.

पुरिसाइरी [पुरुषायितशीला (= पुरुषायन्ती = पुरुषायमाणा)] (650.171; 237.388) 'A woman practising inverted coitus on her consort'.

पुलिण (पुलिन) (180.78) sea-coast, sea-shore.

पुलोअ (a substitute for - दृश्; प्र + लोक्) (738.185) to see.

पुलोइअ (प्रलोकित; दृष्ट) (237.93) 'was seen'.

पुस (मृज्, प्र + उञ्छ्) (1411.300) to wipe.

पुसिअ (मृष्ट, प्रोञ्छित) (*17.439;32.552) wiped. पुस is given as one of the nine substitutes for मृज् - See *H.* 8.4.105.

पूस-वंद (वंद्र) (शुकवृन्द) (148.72;61.523) a flock of parrots; पूस *d* a parrot. Read *Deśī*, p.206 : पूसो हाल-सुगेसुं । पुसो सातवाहन: शुकश्च ।

पेच्छिरी (प्रेक्षणशीला, पेच्छ + इर = पेच्छिर + ई *fem.* termination) (738.185) given to seeing, beholding.

पेल्ल (पीड्य्, प्रेरय्) (25.586) to press.

पेल्लण (पीडन, प्रेरण) (217.87; 579.158) pressure, close contact, squeezing, pushing.

पेल्लिअ (पीडित, आक्रान्त) (1412.301) beleaguered, overrun, attacked.

पोढवाअ (प्रौढवाद) (1120.248) an arrogant or defiant remark, a bold or arrogant assertion.

पोत्ती (पोती, पोतिका) (697.178) cloth, a garment a cloth worn round the hip.

पोसिअपइआ (प्रोषितपतिका) (146.574) a wife whose husband is abroad.

फर-फलअ (फर-फलक) (29.551) a pair of shields; फर=फलक.

फलही - वाहण (कार्पास - बीजवपन) (825.199) sowing the seeds of cotton.

फिट्ट (भ्रंश्) (188.377;21.538) to slip down from or leave; *H.* (8.4.177) records six substitutes for भ्रंश् of which फिट्ट is one.

फुट्ट (स्फुट्) (84.58) to break, burst or split open, reveal.

फेक्कार (फेत्कार) (1498.314) shriek, howl.

फेल्ल (क्षिप्) (58.87) to throw off, drive away.

बंधइ (-जण) (बन्धकी) (883.209) (connected *scil.* with many men), an unchaste woman.

बलमोडि (बलमोडिअ, बलामोलि) *d* (बलादामोट्य) (24.441;13.421) forcibly, violently.

बलिअ *d* (= पीन) (235.92) swelling, plump, large, round. *Deśī* p. 209: बप्प-बलिया सुहड-पीणा ।---बलिओ पीन:।

बलिबंधन (ब/वलि-बंधन) (168.578), (i) binding of Bali, a Daitya, who prided himself on his empire over the three worlds, by Viṣṇu in his Dwarf-Incarnation. (ii) forming three folds of skin on the abdomen.

बाओल्लिअ (also बाउल्ली) (= पाञ्चालिका) (253.96) a human figure (painted on a wall), doll (Cf. Marathi बाहुली.) Read *Deśī*.pp. 210-211: बहुमुह-बालय-बाउल्ली खल-वणिउत्त-पुत्तियासुं च। --- बाउल्ली पाञ्चालिका ।

बाह (बाष्प) (174.77) tears.

बाहुमूल (बाहु-मूल) (22.46) lit. arm-pit, secondarily, breasts close to them.

बाहोल्ल (बाष्पार्द्र) (675.175) moist or wet with tears.

बिंदुइज्जंत (बिन्दूयमान = बिन्दु-कीर्यमाण) (1413.301) being scattered or filled with drops (of sweat), 'with sweat dripping (from his face)'.

बिब्भम (also विब्भम) (विभ्रम) (144.71) playful or graceful movements of the eyes, eye-brows and lips.

बीअ (बीज) (84.58), the basic or primary cause. the v.l. बिल्ल means 'रहस्यम्', a secret.

बेंट (वृन्त) (20.544) the footstalk of a leaf or flower or fruit. The context demands the reading बोंड (*d.* कार्पास-फल) — cotton-'fruit', cotton-boll.

बेबंतओ (? वेवंतओ) *(nom. sing.* of बेबंत - *pres. part.* from वेव (वेपृ) to quiver) (वेपमान:) (3.529) quivering or trembling.

भज्जिअ (भृष्ट, भर्जित) (698.178) baked, parched, broiled.

भंडण *d* (= कलह) (652.171) a quarrel, dispute, bickering. Read *Deśī*. p. 215: कलह - आवत्तेसु भंडण - भममुहा । And भंडणं कलह :। Cf. भांडण in Marathi.

भर (स्मृ) (190.81) to remember.

भसल (भ्रमर) (56.592) a bee. Read *H.* 8.1.244 भ्रमरे सो वा । भ्रमरे मस्य सो वा भवति ।

भसलो भमरो । and, 8.1.254 : हरिद्रादौ लः।--- भसलो---

भ्रमरे ससंनियोगे एव । अन्यत्र भ्रमरो ।

भिसिणी (बिसिनी) (3.418) a lotus-plant. See *H.* 8.1.238.

भिसिण/ भिसण *d* (अव + कृ) (1517.337) to scatter, throw. Note the *v. l.* "फसलिहिमि = आच्छुरिष्यामि, अवगुण्ठयिष्यामि *(fut. lst pers. sing.* from फसल *d* to cover, besmear, besprinkle)" is equally good.

भुजंग (भुजङ्ग) (99.564) (i) a serpent, snake (ii) a lover, paramour.

भूअ-छण (भूत-क्षण) (299.401) the festival of *Bhūta-mahotsava* or *Bhūta mātṛ* or *Bhūta mātṛkā,* the same as Pāñcālānuyāna (For details see Raghavan, *Festivals---,* pp. 98-107).

भोइअ *d* (भोगिन् / भोगिक) (660.172; 851.203) a village-chief, chief of village. Read *Deśī.* p. 217: भोअ-भोइआ भाडि-गामपवरेसु ।--- भोइओ ग्रामप्रधानम् ।

भोइदेव (? भोगिदेव ? = कृष्ण ?) (1631.335) Kṛṣṇa (?) There seems to be no support in mythology to understand भोगिदेव as कृष्ण. It is possible to emend the text to सच्चाए वि भोइ (= होइ) देअ (देव-) दंसण° and understand देव in the present context to mean कृष्ण (-देव) !

मअण (मदन) (23.533) bees-wax (used by ladies for their lips cracking due to cold).

मअणाहि (मृगनाभि) (81.561) 'deer's navel', musk.

मअपंक (मद-/ मृग-पङ्क) (196.82) a thick mass of musk (the dark spots on the moon).

मअरद्धअ (मकर-ध्वज) (26.25) the God of Love, Madana, having a fish on his banner, having the *'makara'* for an emblem.

मअलंछण (मृग-लाञ्छन) (196.82) 'deer-marked', the moon.

मइलंग (मइल + अंग) (=मलिनाङ्ग) (11.583); मलिन = soiled, darkened; (The Vindhya mountain) darkened (by---)

मइलिअ / मलिइअ (मलिनित) (166.76) soiled.

मउलाविय (मुकुलीकृत) (804.195) closed and turned into the form of a bud.

मउलिअ (मुकुलित) (581.158; 1403.299) closed (and turned into the form of a bud).

मउलेंति (मुकुलन्ति) (203.381) *denom.* from मउल (Sk. मुकुल) a bud.

मज्जिरी *(fem.* of मज्जिर) = मज्जनशीला (638.169) (A lady) who has had a bath (lit. is given to bathing).

मज्झ (मध्य) (241.93) waist.

मडअ (मृतक) (10.341) a dead person, corpse.

मडह *d* (लघु) (1318.284) short. Read *Deśī.* pp. 220-21: लहुम्मि मडहं च । मडहं लघु ।

मण्णु (मन्यु) (252.95) a lapse, offence.

मण्णुअ (मन्युक) (190.81) a lapse, offence.

मम्मणुल्लाव (मन्मनोल्लाप) (6.530) indistinct babble, lisping words (of children); For मम्मण read *H.* 8.2.61: न्मो म : । न्मस्य मो भवति । अधोलोपापवाद :। ---मम्मणं।

मम्मरअ (मर्मरक) (839.201) (onomat.) rustling (as leaves or garments), murmuring a rustling sound.

मरुभूमी (मरुभूमिः) (35.552) a desert, a sandy desert, but मरुभू *(plu.)* the country called Marwar.

मलअ-गंधवह (152.72) the southern breeze from the Malaya mountain.

मल्ल (मल्ल = समर्थ) (22.33) victorious, triumphant, a match for, very strong or powerful.

मलिअ *d* (मलिन) (697.178) unclean, soiled, stained.

मसि (मषी) (166.76) "soot formed on the bottoms of cooking utensils". - MVP.

महग्घविअ (= महार्घित, पूजित, संमानित) (194.82 ; 25.516) honoured, prized.

महमहंत (-लावण्ण) *d (pres. part.* of महमह) = प्रसरत् (-लावण्यम्) (63.435) ever-new (lit. spreading). Read *H.* 8.4.78 : महमहो गंधे ।

प्रसरतेर्गन्धविषये महमह इत्यादेशो वा भवति । महमहइ मालई । मालई-गंधो पसरइ । गन्ध इति किम् । पसरइ ।

With reference to *'lāvaṇya',* however, it would be better to interpret it as 'नवनवीभवल्लावण्याम्' the young maiden whose beauty presents ever newer and newer forms.

महाणस-कम्म (महानस-कर्म) (166.76) work (of cooking food) to be done in the kitchen.

महावत्त (महावर्त) (1568.325) a large whirlpool, eddy.

महुमहण (मधु-मथन) (5.44; 71.353) crusher or destroyer of Madhu (a demon), Viṣṇu.

महुरिउ (मधु-रिपु) (16.23) enemy of Madhu (a demon). Name of Viṣṇu-Kṛṣṇa.

माअंगी (मातङ्गी) (722.183) a *Cāṇḍala* or *Kirāta* woman.

माउच्छा *d* (मातृष्वसा, सखी) (242.388) mother's sister, aunt, a female friend.

माए *d (voc.,* सखि !) (886.210,887. 210, 912.214) my friend !

माणइत्ती (मानवती) (1189.260) a sulking haughty or angry woman; *fem.* from माणइत्त; इत्त being a possessive suffix added to nouns. See *H.* 8.2.159.

माणंसिणी (= मनस्विनी, मानवती, मानिनी) (132.68; 1085.242) a high-minded or proud woman, a haughty or high-spirited woman (angry through jealous anger).

माणिणी (मानिनी) 1) a woman possessed of self-respect, strong-minded, resolute, proud (in a good sense); 2) An angry woman, one offended with her husband (through jealous pride).

मामि *(voc.* of मामी. *d* (सखी) (876.208) a female friend or companion, a lady's maid; एते सख्या आमन्त्रणे वा प्रयोक्तव्या:। Read *H.* 8.2.195 : मामि हला हले सख्या वा ।

मारी (मारि) (8.341) 1. plague, an epidemic, pestilence; 2. pestilence personified (the goddess presiding over plagues and identified with Durgā).

मिअतण्हिआ (मृगतृष्णिका) (149.72; 86.357) 'deer thirst', mirage, fancied appearance of water in deserts / sands.

मुअ (मुञ्च्) (752.188) (अंगाइं) मुअ - to droop, languish, break down.

मुंडइआ (मुण्डितिका = अलम्बुसा) (101.360) 'Spherantus Hirtus'.

मुत्ता (- पअर) मुक्ता (- प्रकर) (160.74) a mass or heap of pearls.

मुरला (मुरला) (1442.305) *f.* name of a river in the country of the Keralas.

मुहरस (मुखरस) (155.73) the sweetness or nectar of the mouth (or lips).

मेलीण *d* (मिलित, एकीभूत) (1617.333) met, united.

मोट्टाअ (रम्) (21.538) to rest,to be pleased; one of the eight substitutes for रम्. See *H.* 8.4.168.

मोहण (मोहन) (20.544) sexual intercourse.

रंग (रङ्ग) (657.172) a stage, play-house, theatre, any place of public amusement.

रणरणअ (रणरणक) (*47.445; 1288.279) affliction or torment as caused by love.

रंभोरु (रंभोरू) (106.361) (a maiden / woman) having thighs like the interior of a plantain tree, i.e., full, round and hence lovely.

रत्ति (रत्तिं *accu.* of time रात्रिं, रात्रौ) (141.70) during the (preceding) night.

रत्तिअंधअ (रात्रि + अन्धक = रात्र्यन्धक) (2.6) night-blind.

रवितणय (रवितनय = कर्ण) (*5.476) the ear.

राइल्ल (रागिन्, रागयुक्त) (645.170) (madder-) dyed, coloured.

राया (राजा, राजन् *m. nom. sing.)* (36.553) the moon.

रिछोली *d* (पङ्क्ति) (*9.477) a series, line, swarm. Read *Deśī*. p. 234 : रिंछोली पंतीए अ ।

रिञ्छोली पङ्क्ति :।

रिट्ठ (अरिष्ट) (354.72) the bull demon Ariṣṭa. Read 'अरिष्टो नाम वृषभाकृति : कंसामात्यो महासुर:। अरिष्टशब्दस्य आद्याक्षरलोप :।'

रुआविअ (रोदित) (191.81) - *caus. ppp.* of रुअ (रुद) to weep; 'made to weep', were made to pity.

रुइर (रोदनशील) (1351.289) weeping.

रुज्ज (रोदन) (1288.279) weeping.

रुक्ख (? रुज्ज, रुण्ण) (रोदन) (223.385) weeping.

रुण्ण (रुदित) (132.68) *ppp.* of रुद् to weep, wept.

रुव्व (रुद्) (243.94) to weep. For - रुद changing to रुव. Read *H.* 8.4.226 : रुद-नमोर्व: ॥ अनयोरन्त्यस्य वो भवति । रुवइ --- and for duplication of व read *H.* 8.4.249 : गमादीनां । द्वित्वम् ॥--- रुव्वइ रुविज्जइ--- ।

रोअण (रोचन, रोचना) (3.340; 79.527) a bright yellow pigment prepared from the urine or bile of a cow, a kind of yellow pigment.

लंकालय (लङ्कालय) (37.443) (i) लङ्कायां (=शाखायाम्) आलयो येषां ते Those which are resting

on i.e., growing or hanging on the branches (ii) लङ्कायां रावणपुर्यामालयो येषां ते "Those who are residing in Laṅkā, the capital city of Rāvaṇa, i.e., the demons."

लज्जालुइणी (लज्जालुः, लज्जावती) (1534.320) "Shy, bashful [लज्जा + आलु + अ (= क) + इणी] an example of two pleonastic suffixes (अ and इणी) added to the possessive suffix आलु. Cf. सद्धालुइणी St. 417." — MVP, *GK* II, p. 144.

लडहत्तणअ (= रम्यता, रमणीयत्व) (1.19) beauty. Read *Deśī* p. 238: लट्टय-लडहा कुसुंभ - रम्मेसु ॥ ---लडहं रम्यम् ।

लंबालइया (लम्बालका) (1308.283; 103.565) (my wife) whose (long) tresses are hanging loosely (on her back).

लीलाइद (लीलायित) (45.18) play, sport.

लुंबी *d* (लता) (1341.288) a creeper; but the context requires us to understand it as स्तबक - a bunch of flowers.

लुक्क (नि + ली; निलीन) (308.402) concealed; in the sense of निलीन we should expect the form लुक्किअ, and not लुक्क. The radical forms are sometimes used as past participles. Here लुक्क is thus used in the sense of लुक्किय (= निलीन). Prof. M. V. Patwardhan has pointed out the use of such forms in *Vajjālagga;* vide his Introduction, p. xli.

लेहणिआ (लेखनिका) (1347.289) a reed-pen.

लेहणीमग्ग (लेखनी-मार्ग) (70.55) the track of a reed-pen, the line drawn with a reed-pen.

लेहल (लम्पट) (894.211; 355.411) greedy, lustful, eagerly desirous of. Read *Deśī.* p. 241: लोले लेहडय-लोहिल्ला ॥ And लेहडो तथा लोहिल्लो लम्पट :।

लोअडी (लोमपुटी = कम्बल) (205.84) 'rags' - P. L. Vaidya; *'jarī purāṇī lobaḍi'* (Gujarāti) - Dr. *H.* C. Bhayani.

लोआववाअ (लोकापवाद) (701.178) public scandal.

लोह - हिअअ (लोह - / लोभ - हृदय) (587.159) (1) लोह-हृदय steel - hearted (2) लोभ-हृदय greedy-minded.

-ल्लिअ (= लिप्त) (1303.282) anointed, besmeared.

ल्हसिअ (? = स्रस्त) लसिअ (लसित) (559.155 slipped [? this reading (and meaning) does not suit the context. N.G. Suru rightly reads (दर-) लसिअ - (थणीसु) (दर-लसित-स्तनीषु) and translates "(young girls) "whose breasts are just budding into view."

KM, p. 44 and p. 105.

वअणिज्ज (वचनीय) (1393.297) censure, blame, disgrace.

वइ (वृति) (151.72) enclosure, fence, hedge.

वइरिक्क *d* (एकान्त) (1276.277) a lonely or solitary place; Cf. पइरिक्क : पइरिक्कं च विसाले एगंते तह य सुन्नम्मि । *Deśī.* p. 204

वक्कुल्लाविरी (वक्रोल्लापनशीला) (153.73; 99.359) one who is in the habit of talking crookedly (i.e., satirically or sarcastically)

वच्छअ (वत्सक, तर्णक) (215.383; 986.226) a calf.

वच्छोमी *d* (वात्सगुल्मी) (= वैदर्भी) (58.351) the style of the people of वत्सगुल्म (Prakrit वच्छोम), a city in the country of विदर्भ. It is the same as वैदर्भी style in poetry.

वड-जक्ख (वट-यक्ष) (77.597) stone or wooden image of a Yakṣa installed under a Banyan or Indian fig-tree.

वंजुला (= वंजुल =) अशोक (630.167) a tree of moderate size belonging to the leguminous class with magnificent red flowers.

वडवग्गि (वडवाग्नि) (133.571) the submarine fire.

वणमाला (वनमाला) (157.74; 107.361) a garland of wood-flowers (such as was usually worn by Kṛṣṇa).

वणराइ (वनराजि) (161.75) a long track of forests.

वण्णवसिआ (वर्णवशिता = वर्णनवशीकृता) (95.563) (a maiden or woman) who has become enamoured of a person by the mere description given by others about his handsome form.

वणे (मन्ये) (562.155) methinks; Bhuvanapāla explains मणे as हे सखि (O, friend!) *H.*8.2.(205 and) 206 gives four different meanings for the word वणे : 'वणे निश्चय - विकल्पानुकम्प्ये च ।। वणे इति निश्चयादौ संभावने च प्रयोक्तव्यम् ।

(i) Surely or certainly (ii) or (iii) alas ! and (iv) possibly or perhaps.

वलग्ग (= आरूढ) (237.93; 1226.267) mounted; H (8.4.206) gives it as an *ādeśa* for आ + रुह् : आरुहेश्चड-वलग्गौ ॥

आरुहेरेतावादेशौ वा भवत :। चडइ । वलग्गइ । आरुहइ ।

वलइअ (वलयित) (628.167) strung, bent, enclosed; 'slipped the loop of the bow-string into the notch'.

वलहीघर (वलभीगृह) (50.16; 33.426) the topmost part (of a house).

वसिर (वसितृ, वसनशील) (630.167) resident.

वहुण्णिआ (= वहुण्णी = ज्येष्ठभार्या) (845.202) elder sister-in-law.

वंसुप्पण्ण (वंशोत्पन्न) (136.69) (i) made from a bamboo (ii) born in a noble family.

वाअग्गि (? वाणग्गि) (निर्वाणाग्नि) (1512.316) flameless glowing embers of fire.

वाउरा (वागुरा) (51.52; 338.408) a net, snare, trap.

वारअ (वारक) (5.535) restrainer, opposer, obstacle.

वारवालिआ (वारपालिका) (1420.302) a mistress.

वालुंकि (वालुङ्की, कर्कटी) (1112.247) a cucumber.

वावड (व्यापृत) (144.71) busy with, engaged in.

वासअ (वासक) (1542.321) bed-chamber.

वासणा (? ण) (? पात्र) (1284.278) a vessel.

वासारत्त (वर्षारात्र) (69.55; 134.69; 98.359; 576.157) rainy-season.

वाहित्ता (व्याहृता) (125.66; 257.96) addressed, spoken to.

वाही (व्याधस्त्री / व्याध-वधू) (683.176; 1440.305) a hunter's (young) wife.

विकड्ढ (वि + कृष्) (1511.316) to drag, pull.

विक्खिर (वि + कॄ) (227.90) to scatter.

विच्छड्ड *d* (समूह) (109.361; 158.74) collection, assemblage, or (समृद्धि) abundance, profusion.

विच्छाअ (विच्छाय) (222.89) pale, lacking lustre.

विच्छुडिअ (विच्छुटित = वियुक्त) (1533.320) separated.

विच्छुह (वि + क्षिप्) (37.49) to insert, push.

विज्जुम्मणिआसलाआ (विद्युन्मणिशलाका) (53.556) flashes of lightning.

विज्झ (विद्ध) (65.594) pierced, *ppp.* from विध्.

विज्झविअ (विध्यापित) (736.185; 1422.303) extinguished *(ppp.* of वि + ध्यापय्) (विज्झविअ = निर्वापित)

विट्ठि-दिअह (विष्टि-दिवस) (217.87;180.376; 21.515) "(also called भद्रा), the seventh of the eleven *karaṇas* or astrological divisions of a lunar month (supposed to be inauspicious). विट्ठिदियह can also stand for वृष्टि - दिवस (a rainy day). विष्टि also stands for unpaid labour; so विष्टि-दिवस means 'day of unpaid labour'.

विढप्प (a substitute for अर्ज्) (200.83), (विढप्पंति = अर्ज्यन्ते = are acquired.) Read *H.* 8.4.251: अर्जेर्विढप्प :।

विणज्जइ (वि + णज्जइ = ज्ञायते) (1545.322) (णज्जइ *pres. pass.* 3rd *pers. sing.* from णा = ज्ञा) to know विणज्जइ = विज्ञायते = is known. Read *H.* 8.4.252 : ज्ञो णव्व-णज्जौ ।।

विणड (वि + नटय्, वि + गुप्) (686.176) to be distracted; to agitate, to confound, perplex.

विणिअंसण (विनिवसन = विवसन = नग्न) (582.157) unclothed, naked, nude.

विणिम्मविअ *(caus. p.p.p.* of विणिम्म = वि + निर् + मा) to create (656.172) विनिर्मित created - Note the *causal p.p.p.* is here used in a non-causal sense.

विणेंति (वि + निर् + इ) (59.18) to come out, 'swell to stand out'.

वित्थअ (= विस्तृत = विशाल - त्थणी = स्तनी) (53.53) one possessing large (plump) breasts.

विमलिअ (विमर्दित) (1542.321) bruised, pounded, broken.

विम्हरिअ (विस्मृत) (3.540) forgotten. Note म्हर is one of the (nine) आदेशs for - स्मृ, स्मर् See *H.* 8.4.74.

वियइल्ल (विचकिल) (53.522) a kind of jasmine.

विरमालण (गोपन ?) (1010.231) concealing, hiding.

H. 8.4.193 however lays down the root विरमाल as a substitute for प्रतीक्ष् (प्रति + ईक्ष्) to wait for, expect, to look forward to.

विरमावेउं (विरमयितुम्) (328:407) to stop, to end.

विरलंगुली (विरलाङ्गुलि :) (139.69) with the fingers (of one's hands) loosely held together.

विरिक्क (विभक्त) (1151.254) distributed.

विलक्खत्तण (विलक्षत्व = वैलक्ष्य) (721.182) embarrassment.

विलिअ *d* (व्रीडित) (1163.256; 1653.338) ashamed, abashed.

विलिओणअ (व्रीडितावनत) (738.185) ashamed and bent down.

विवरीअ-रअ (विपरीत-रत) (149.574) inverted sexual intercourse.

विसट्ट विसट्टिअ *d* (= विकसित) (245.389) expanded, bloomed.

विसढ (विश्लथ; व्याकुल) (1409.300) confounded, bewildered, perplexed; relaxed, loose.

विसमइअ (विषमय) (34.12; 24.40) poisonous, consisting of poison, (i.e., miserable); Read *H.* 8.1.50 : मयट्यइर्वा ।। मयट्प्रत्यये आदेरत: स्थाने अइ इत्यादेशो भवति वा । विषमय : । विसमइओ। विसमओ ।।

विसम्म (विश्राम्य) (249.95) to rest on.

विसंठुल (विसंष्ठुल) (941.219) unsteady, tottering, confused.

विसरिअ (विस्मृत) (1377.294) forgotten.

विसाहीआ (विशाखा) (14.22) a certain cowherdess by name विशाखा who is referred to as विसाहा and विसाहिया in *Vajjālagga.* V. No. 595 and 598 respectively, and beloved of Kṛṣṇa.

विसूरण *d* (खेद) (768.190) sorrow, dejection, sadness; see *H.* 8.4.132 which lays down जूर and विसूर as substitutes for the root खिद्.

विसूरिअ *d* (खिन्न) (1564.325) wearied, exhausted.

विसेसअ (विशेषक) (995.228; 13.542) (i) a mark on the forehead made with sandal, saffron, etc. (ii) drawing lines of painting on the face with coloured unguents and cosmetics.

विहलंखल (विशृङ्खल; विह्वलाङ्ग) (17.422; 28.425) unbridled, wanton; one whose body is exhausted and languid.

विहाण (विधानं = दैवम्; प्रभातम्, प्रात:) (117.363) (i) Fate Destiny (ii) early dawn.

विहवत्तण (वैधव्य) (1368.292) widowhood.

विहि (विधि) (195.82) Creator.

वीअ (वीज्) (591.160) to fan.

वीअराग (वीतराग) (8.477) free from passions or affections, dispassionate, desireless, calm usually applied to Mahāvīra and other Tīrthaṅkaras.

वूढ (व्यूढ, ऊढ) (82.57) carried; -'अङ्गेन रोमाञ्च: व्यूढ:' - "that limb carried goose-flesh" i.e., it felt thrilled with delight.

वेआर *d* (प्रतारय) (1064.239; 1128.250) to deceive. Read *Deśī.* p. 265: वेयारियं अवि पयारिय- कचेसु ।। वेयारियं प्रतारितम् ।..

वेलक्ख (वैलक्ष्य) (639.169) feeling of shame, embarrassment.

वेलव *d* (उपालभ्) (1130.250) to tease / taunt.

वेला (वेला) (159.74) sea-coast, sea-shore.

वेविर (वेपनशील) (70.55) trembling, quivering.

वेस-विलया (वेश-वनिता=वेश्या) (656.172) a harlot, prostitute.

वोद्रह *d* (तरुण) (830.199) a young man.

Hemacandra in his gloss on 8.2.80 observes.

वोद्रहादयस्तु तरुणपुरुषादिवाचका नित्यं रेफसंयुक्ता देश्या एव ।

वोद्रही *d* (कुमारी) (3.449) a young girl.

वोल *d* (अति + क्रम) (28.25) to go away.

वोलीण *d* (अतिक्रान्त) (54.17; 1353.290; 1515.117) departed, gone away.

सअज्झिअ *d* (प्रतिवेशिन्, प्रातिवेश्मिक) (48.52) a neighbour; Read *Deśī.* p. 270: 'पडिवेसियए सइज्झो य ।'

सअज्झिआ *d* (प्रतिवेशिनी, प्रातिवेशिका) (1258.274) a neighbouring woman, a woman neighbour.

सअंगाहं (स्वयंग्राह्यम्) (1650.338) obtainable by one's own effort, 'obtainable by each one's unaided effort'.

संकंत (संक्रान्त) (140.70) transferred.

संकालुअ (शङ्कावत्) (701.178) fearful, afraid of, full of apprehension.

संखवत्त (शङ्खपात्र) (*33.442) plate carved out of an oyster-shell.

संखसुत्ति (शङ्ख-शुक्ति) (3.422) 'a shell-like piece carved out of a conch', 'an oyster-shell having the shape of a conch'

संगलिअ (सङ्घटित) (1145.253; 1338.287) 1) assembled, met, (or formed). Read *H.* 8.4.113 : समो गलः ॥ संपूर्वस्य घटतेर्गल इत्यादेशो वा भवति । संगलइ । संघडइ ।

संघाडी *d* (संघाटी ? युगल) (1534.320) 'a pair (of बदर) plums growing from a single spray'.

संझा-मअ (? संघासअ *(d)* = स्पर्धा) (294.400) competition. Read *Deśī.* p. 271 : 'संघासय-समसीसी फद्धाइ' । And, संघासओ तथा समसीसी स्फर्धा ।

सचविअ (दृष्ट) (142.70; 18.439; 160.576) seen; *H.* 8.4.181 it records सचव as one of the 15 *ādeśas* for दृश्. And, *Deśī.* p. 273 : 'सचविअं' अभिप्रेतम् । दर्शनार्थः तु दृशेः 'सचव' आदेशसिद्ध :।

सच्चा [सत्या (= सत्यभामा)] (1589.329; 1631.335) another name of सत्यभामा, one of the wives of Kṛṣṇa.

सच्छह *d* (सच्छाय ? = सदृश) (38.486) similar, like. Read *Deśī* (p. 269) : सच्छह-सरिसाहुला सरिसे । सच्छहो तथा सरिसाहुलो द्वौ अपि एतौ सदृशार्थौ ।

संजमिअ *d* (संगोपित) (611.163) well-guarded, kept secret. Read *Deśī.* p. 272: 'संगोवियम्मि संजमियं' । And, संजमियं संगोपितम् ।

संझाराअ (सन्ध्या-राग) (3.581) the reddish glow of the evening twilight.

(संझाराउत्थइअ = सन्ध्याराग + ओत्थइअ = अवस्तृत) covered with.

संठव (संस्थापय) (632.168) to console, comfort.

सणेह (स्नेह) (144.71) love, affection.

सत्तावीससंजोअण (= इन्दु) (*2.475) the moon. Read *Deśī.* p. 275 : 'सत्तावीससंजोअणं इन्दुं --'। And, सत्तावीससंजोअणो इन्दु : । सिंहदेवगणि observes : देशे भवं देश्यम् । यथा- सत्तावीससंजोअण --- । अत्र सत्तावीससंजोअण - शब्दो देश्यश्चन्द्रार्थे । --(p. 15)

सत्थ (सार्थ) (1265.275) significant, having meaning.

संदट्ठ *d* (संलग्न) (554.154) closely attached, united with, tightly closed.

Read *Deśī.* p. 274: संदट्ठयं संलग्नम् — 'क' प्रत्ययाभावे संदट्ठं इति अपि ।

संदाणिअ (संदानित = संस्पृष्ट) (1370.292) the ground covered (with her bosom).

संदाणे (संदानय्) (169.374) to hold back, to be reluctant to part with.

संपत्तिआ (= पिप्पली - पत्र) (82.561) Pippala leaf.

सब्भाव (सद्भाव) (144.71) good disposition, favourable attitude.

संभर (सं + स्मृ) (679.175) to remember.

संभरण (संस्मरण) (247.95) recollection, remembrance.

समल्लिअ (सम् + आ + ली) (885.210) to approach (stealthily, softly or gently) or embrace.

समुक्खअ (समुक्खाअ) (= समुत्खात) (569.156) pulled out, extricated.

For the shortening of आ into अ, read *H.* 8.1.67:

वा अव्यय-उत्खातादौ अद् आत: ।

समुप्फुसिअ (संप्रोञ्छित = समुन्मृष्ट (13.451) wiped out समुप्फुस *d* (समुन्मृज्) to wipe out, rub out — (13.451) wiped out.]

समुव्वसिओ (? समुप्फुसिओ) (= संप्रोञ्छित : । समुन्मृष्ट :) (22.24) wiped out.

समूसस (समुच्छ्वस ?) (228.90) to breathe heavily or give out sighs.

सम्मर (? संभर) (सं + स्मृ) (6.541) to remember, think of.

सरअ (शरद् *fem.)* (180.78) autumn.

सलाहिर (श्लाघनशील) (244.389) praising.

सवणमाल (स-वनमाल / सव्रण-माल) (117.568) (i) wearing a garland of forest-flowers (said of Viṣṇu - Kṛṣṇa) (ii) (lower lip) marked by a series of tooth-bites.

संवरण (संवरण) (144.71) concealment.

ससि-मणि (शशि / चन्द्रकान्त - मणि) (253.96) the moon-stone.

सह्त्थतालं (सहस्ततालम्) (148.72) clapping their hands.

स-हिअअ (सहृदय) (15.22) a connoisseur, a sensitive, sympathetic and appreciative reader (or spectator).

सहिआ (= सहीआ = सखी) (124.66) a female friend, a lady's maid.

साणी (शाणी) (220.384) a whetting stone.

सामलिज्जइ (श्यामलायते) (126.67) becomes dark or sombre.

सामा (श्यामा) (126.67; 23.440; 144.573) a dark woman (who is in the prime of youth):

शीते सुखोष्ण-सर्वाङ्गी ग्रीष्मे या सुखशीतला । तप्तकाञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते ॥

सामिवलिअ (= अर्ध-वलित) (153.73; 99.359) सामि *ind.* partially, half; hence, half-turned.

सालिवणगोविआ (शालिवनगोपिका) (95.359) a (young) woman, employed to guard or watch the rice-fields.

साह (one of the ten आदेशs, substitutes for कथ्) (10.29) to tell.

साहीण (स्वाधीन) (186.80) (i) at one's disposal (ii) ready for use at any moment.

साहुली *d* (वस्त्रम्) (234.387). a garment, 'saree', 'lower garment'.

सिक्करिअ (सीत्कृत) (3.449) *p.p.p.* used as a noun : hissing sound; the sound *śīt* or *sīt* (supposed to indicate pleasure, pain or applause); *śīt* or *sīt* - a sound made by drawing in the breath (to express any sudden thrill of pleasure or pain, and especially pleasurable sensations during sexual enjoyment).

सिक्कार (= सीत्कार) (31.442; 7.547; 55.556) see above सिक्करिअ = सीत्कृत = सीत्कार.

सिढिलिअ (शिथिलित) (1371.292) loosed, loosened, slackened, released.

सिण्ण (स्विन्न) (70.55) perspired (here used in the sense of perspiring).

सिण्णमुही (स्विन्नमुखी) (708.180) having perspiring or sweating face.

सिद्धत्थक (सिद्धार्थक *m.*) (1456.308) white mustard.

सिद्ध-नरिंद (= सिद्ध - नरेन्द्र = सिद्धराज) (4.529) name of a king of Gujarat.

सिप्पिसंपुड (शुक्ति-संपुट) (160.74) oyester - shell.

सिमिसिमाअ (- सिमसिमाय) (onomatopoeic, a word of imitative origin) (228.90; 702.179) to simmer; in a secondary sense: to be in a state of suppressed anger, indignation, to produce the sound 'sim' 'sim', to simmer, seethe, boil very gently.

सिरि-सहोअर (श्री-सहोदर) (*8.437) co-uterine, born of the same womb from which Lakṣmī was born, brother of Lakṣmī.

सीभर (शीकर) (49.350) spray.

सीसंत (कथ्यमान) (1556.324) (सीस = सास = कथय्) - (are) being told.

सुण्ण (शून्य) (190.81) wholly alone or solitary.

सुण्णइअ (शून्यीकृत / शून्यित) (219.87) *p.p.p.* from *denom* root from (सुन्न=शून्य) - vacated.

सुपरिणाह (= अतिस्थूल) (189.80) bulky or big.

सुप्प / सुअ (स्वप्) (760.189) to sleep.

सुप्प (शूर्प) (698.178) winnowing basket; Cf. Marathi सूप.

सुरवहू (सुरवधू) (147.71) celestial damsels / women.

सुव्व (*pass.* base from (सुण = श्रु) (615.164) to hear, learn.

सुहच्छिआ (सुखासिका) (1215.265) indulging in pleasure.

सुहाव - (सुखय *denom.* verb from सुह (सुख) (598.161) to give pleasure, delight, enchant, enrapture, hence सुहावेइ = सुखयति = सुखं करोति ।

सुहेल्लि (= सुखम्) (217.87; 579.158;1615.332;15.543) pleasure (सुह + इल्लि) = सुख pleasure; इल्लि is added here pleonastically (स्वार्थे).

सूअर [शूकर = (आदि-) वराह] (162.577) the first boar, name of Viṣṇu in his third incarnation.

सूईवेह (सूची-वेध) (37.49) a small hole made with a needle or better, the eye of a needle.

सूण (शून) (1276.277) *p.p.p.* from शू (a weak form of श्वि) swelled, swollen.

सेअ (स्वेद) (242.93) perspiration, hence स्वेदच्छल = under the pretext of, in the guise of perspiration.

सेउल्ल (स्वेदार्द्र) (738.185) wet with sweat or perspiration.

सेउल्लिअ (स्वेदार्द्रित) (12.341) wet with perspiration.

सेओल्लिअ (स्वेदार्द्रित) (98.61) wet with perspiration.

सेल-सुआ (शैल-सुता) (1.1; 5.340) daughter of the mountain Himālaya, Pārvatī.

सोत्थि (स्वस्ति) (70.55; 248.390) the first word written in a letter, meaning 'May God bless you', 'May you prosper', 'May you fare well'.

सोमाल (सुकुमार) (*34.443) gentle.

सोवाणपंति (सोपान-पङ्क्ति) (242.93) a staircase; step-ladder.

हंसउल (हंसकुल) (180.78) a flock, flight, row of swans.

हक्क (= नि + सिध्) (87.58;1.339) to ward off, drive off.

हत्थाहत्थि (हस्ताहस्ति) (420.129; 197.379; 122.568) "हत्थाहत्थि *(adv.)* = हस्ताद् हस्तेन, हस्ताहस्तिकया — by taking with his own hand from my hand"; = by moving from one hand to another (i.e., from one place to another)" -MVP

हत्थुल्लअ (हस्तार्द्र) (1605.331) wet hand.

हरिआल (हरिताल) (831.200) yellow orpiment.

हलहलअ *d* (= औत्सुक्य, कौतुक) (573.157) curiosity, interest. Read *Deśī* p. 294 : 'तुमुलम्मि कोउए हलहलं' and, हलहलं तुमुल: कौतुकं च । Cf. Marathi हळहळ (uneasiness of mind).

हल्लफल्ल *d* (1. औत्सुक्य; 2. शीघ्रता) (1425.303) 1. enthusiasm 2. quickness, speed, rapidity; read : *Deśī.* p. 288 : 'हत्थं हल्लप्फलियं हुलियं सिग्घम्मि', and, हत्थं हल्लप्फलियं हुलियं त्रय: अपि एते शीघ्रार्था:। "हल्लप्फलियं आकुलत्वम्" इति अन्ये । आकुलत्वम् means perplexity, confusion.

हल्लाविअ *d* (= कम्पित) (1460.308) caused to tremble.

हारहाई (? भारवाही = भारौही) (557.154) bearer of burdens.

हाआ (? भाआ) (1427.303) a brother.

हिअअलूडी (हृदय-लुण्टाकी) (63.435) one who robs, steals, plunders (i.e., captures) the heart.

हित्थ (त्रस्त) (213.86) terror-stricken.

हिमअर (हिमकर = चन्द्र) (133.571) 'the cool-rayed one', the moon.

हिरण्णक्ख (हिरण्याक्ष) (162.577) Name of a noted Daitya, twin-brother of Hiraṇya-kaśipu, and killed by Viṣṇu in his third or Varāha Avatāra.

हुरहुराअ (= स्फुरस्फुराय) (737.185) to throb, to come out (on the tremulous lips).

हेअंगवीण (हैयङ्गवीन) (22.538) clarified butter prepared from yesterday's milking, fresh butter.

होंत-पहिअ (भवत् / भविष्यत्-पथिक) (25.34) a person who is about to set out or start on a journey.

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Notes

Chapter I

Prakrit Verses In Rudraṭa's Kāvyālaṁkāra (with the Tippaṇa of Namisādhu)

Note: Keith's perceptive observation regarding *Śleṣa* desereves to be quoted here in view of Rudraṭa's numerous examples of *Bhāṣāśleṣa*

"They *(double entendres)* have a fatal effect on language; if a double sense is to be expressed, it is impossible for the best of poets to avoid straining meanings, constructions, and word order. The effort leads to constant ransacking of the poetical lexicons extant and turns the pursuit of poetry into an intellectual exercise of no high value to the utter ruin of emotion and thought." — *A History of Sanskrit Literature,* Oxford, 1928 (p.127)

It has to be admitted that the *double entendres* including *Bhāṣāśleṣa*- and *Citra (bandha-) kāvyas* — like *khaḍga-, muraja-, padma- ākāra,* etc; are beloved in circles of learned Paṇḍitas. Yet the fact remains that they are nothing more than *kaṣṭa-kāvya.* Hence it was thought proper not to waste time in rendering them into English or writing explanatory notes. For the benefit of interested readers however, portions from Namisādhu's commentary are reproduced under serial numbers 3 to 12 — portions that deal with Prakrit language only. For other interpretations they are referred to Namisādhu's commentary on Rudraṭa's *Kāvyālaṁkāra* (Nirṇaya Sāgara edn, Bombay 1909)

1. This line is the second half of a *gāthā.* So far if has not been possible to trace the whole *gāthā.* Namisādhu cites the line to illustrate the defect (poetic) विवक्षितार्थाप्रतीतिः (= विवक्षितार्थाप्रतिपत्तिः)। :"अत्र संज्ञं शब्दादनन्तरं 'ततः' शब्दमन्तरेण न ज्ञायते किं 'प्रणम्य सन्ध्यां ततो नाथं नमत,' आहोस्वित् 'प्रणतसन्ध्यं नाथं नमत' इति - पृ. ११

2. Please read in the second half of the *gāthā* भणिईउ नायव्वा for the sake of metre.

Dr. Raghavan remarks regarding this *gāthā :* The verse is evidently from the preliminary part of the opening chapter of some Prakrit poem by one Hari"- *Bhoja's*

Śṛṅgāraprakāśa (p.835), 1963 edn.

3) Namisādhu explains: प्राकृतस्य तु - काचित् भर्तारमुद्दिश्य सखीमाह - हे सखि, स शूरोऽस्मद्भर्ता मित्रं सुहृदं सङ्ग्रामे रण उद्धरति रक्षति । कीदृशम् । शरैर्बाणैः शबलं कर्बुरम् । तथा मानेन गर्वेण बन्धुरो रम्यः स्वभावो यस्य तं तथाभूतम् । तथासीश्वराणां खड्गयोधिनां दवरमुपतापदम् । तथा सह शरणेन वर्तते यस्तं सशरणं परित्राणार्थिनामार्तिहरम् । यद्येवंविधं तत् किमिति तेनोद्ध्रियत इत्याह — मन्दबलं मन्दमसमर्थं बलं यस्य तं तथाभूतम्। बहुयोधनादक्षमसैन्यम् । पृ. ४०

8) समर इति । तमहं सूरिं वन्दे स्तौमि । कीदृशम् । समरे रणे भीमारम्भं भीषणोद्योगम् । विमलासु कलासु सुन्दरं निर्मलकलाविषये शोभनम् । सरसं शृङ्गारादिरसोपेतम् । तथा सभासु सदःसु सारमुत्कृष्टम् । अत एव सुरगुरुसमं बृहस्पतितुल्यम् । अयमेकत्रार्थे संस्कृतप्राकृतश्लेषः। समसंस्कृतप्राकृतशब्दरचितत्वात् । - पृ. ४३

12. a.) अकलङ्ककुल कलालय, बहुलीलालोल विमलबाहुबल । खलमौलिकील कोमल मङ्गलकमलाललाम लल ॥
— Rudraṭa IV. 23

Namisādhu introduces this *gāthā* with the remark : तत्र षड्योगादिकप्रदर्शनायैकार्थश्लेषमेकमुदाहरणमाह —

He comments on the *gāthā* as follows : अकलङ्केति । हे एवंविध त्वं लल क्रीड । कीदृश । अकलङ्ककुल निर्मलान्वय । कलालय कलावास । बहुलीलालोल प्रचुरविलासलम्पट । विमलबाहुबल प्रकटभुजपराक्रम । खलमौलिकील दुर्जनशिरःशङ्को । कोमल कमनीय । मङ्गलकमलाललाम जयलक्ष्मीचिह्न । अत्रैकस्मिन्नर्थे भाषाषट्कस्यापि समानं रूपम् । - पृ. ४५

Incidentally, it may be pointed out that the word मौलि in the expression खलमौलिकील cannot occur in Prakrit in its present form. In Prakrit we have मउलि (or मोलि).

13. This passage is already explained in Vol. I p. 4 — immedately after the text of the Prakrit verse is given.

*14. The text as printed in the N. S. edition (p. 69) is metrically defective in the first half of this *gāthā :*

ता किं पि किं पि ता कहविअव्वो (? कहवि [कहवि] अव्वो) निमीलीयच्छीहिं- This *gāthā* is later cited in *Kalpalatāviveka*; vide *KLV* S.No. (5.496) *supra.*

Both Namisādhu and the author of *KLV* cite this *gāthā* to illustrate that the *gāthā* is not vitiated by the defect called *Punarukta* (Repetition).

*15. Namisādhu cites this *gāthā* to illustrate once again that it is not vitiated by the

defect called *Punarukta* (Repetition).

The text as printed in the *NS* edn (p.149) is defective : न हुघट्टु इताणअवही नयने दीसंति कह वि पुणरुत्ता । जेवि सनापियआणं अत्था वा सुकईवाणीए ॥

घट्टइ is a misreading for घडइ, ने for ते, and जे वि सनापियआणं for जे बिब्भमा पियाणं

(It is corrected keeping in view its text as presented in *Dhvanyāloka* IV p. 539. (Vide *DHV* S.No. (57.18) *infra.*

Ānandavardhana introduces the *gāthā* with the words " दर्शितमेव चैतद् विषमबाणलीलायाम्" and he informs us in his *DHV* (p. 265) that *Viṣamabāṇalīlā* is his own work: यथा वा ममैव विषमबाणलीलायाम् ।

Namisādhu adds a significant remark : उद्भटस्तु सर्वत्रात्र पुनरुक्ताभासालंकारत्वमाचष्टे । — p. 69

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Chapter II
Prakrit Verses In *Dhvanyāloka* with *Locana*

1. Ānandavardhana (Ānanda) cites this *gāthā* to point out how the *Vastu-dhvani* (the suggestion of a fact, idea) is totallly different from the *vācya* (the expressed or denoted sense). Here the *vācya* is of the nature of injunction or affirmation (*vidhi-rūpa*) whereas the suggested sense is of the nature of prohibition or negation (*niṣedha-rūpa*). The context is: An unchaste woman who has fixed an appointment with her paramour at the grove on the bank of the river Godāvarī does not want the pious man, who usually goes there to collect flowers, to disturb their secret meeting. But openly she cannot ask him not to visit that grove. Therefore she cleverly suggests to him: "O, pious man, you may now wander freely as the *dog of whom you were afraid* is killed today by the *lion dwelling in the woods on the bank of the river Godā.*"

   Mahimabhaṭṭa, the author of *Vyaktiviveka,* who does not admit suggestion (व्यञ्जना) as a separate शब्द-व्यापार attempts to prove that the so-called व्यञ्जना is nothing but Inference *(anumāna).*

2. Abhinavagupta (Abhinava) gives the context:

   कांचित् प्रोषितपतिकां तरुणीमवलोक्य प्रवृद्धमदनाङ्कुर: संपन्न: पान्थोऽनेन निषेधद्वारेण तयाभ्युपगत इति निषेधाभावोऽत्र विधि :।

   Here the *vācya* (expressed sense) is of the nature of prohibition but the suggested sense is of the nature of injunction or affirmation.

   Further Abbinava adds: न तु निमन्त्रणरूपोऽ प्रवृत्तप्रवर्तनास्वभाव: सौभाग्याभिमानखण्डनाप्रसङ्गात् । अत एव रात्र्यन्धेति समुचितसमयसंभाव्यमानविकाराकुलितत्वं ध्वनितम् । भाव-तदभावयोश्च साक्षाद् विरोधाद् वाच्याद् व्यङ्ग्यस्य स्फुटमेवान्यत्वम् । (पृ. ७१-७२)

3. The suggested sense in this *gāthā* does not stand in the relation of *virodha* (contradiction) with the expressed sense (*vācya*). Here the *vidhi* 'व्रज' does not suggest its *niṣedha* (व्रज्याभाव / विध्यभाव); nor is there any suggestion of a different

vidhi.The suggested sense here can neither be termed as विधि nor as निषेध and hence it is termed अनुभयरूप.

Abhinava obseves --- न प्रमादादेव नायिकान्तरसंगमनं तव, अपि तु गाढानुरागात्, येनान्याद्दृङ्मुखराग: गोत्रस्खलनादि च, केवलं पूर्वकृतानुपालनात्मना दाक्षिण्येनैकरूपत्वाभिमानेनैव त्वमत्र स्थित:, तत्सर्वथा शठोऽसीति गाढमन्युरूपोऽयं खण्डितनायिकाभिप्रायोऽत्र प्रतीयते ।-- (पृ. ७३-७४)

4. Here the expressed sense is of the nature of प्रतिषेध (negation, prohibition) but the suggested sense is neither of the nature of विधि (injunction) nor of प्रतिषेध (prohibition). Abhinava thus interprets the *gāthā:*

काचिद् रभसात् प्रियतममभिसरन्ती तद्गृहाभिमुखमागच्छता तेनैव हृदयवल्लभेनैवमुपश्लोक्यतेऽ-प्रत्यभिज्ञानच्छलेन, अत एवात्मप्रत्यभिज्ञापनार्थमेव नर्मवचनं हताश इति । अन्यासां च विघ्नं करोषि तव चेप्सितलाभो भविष्यतीति का प्रत्याशा । अत एव मदीयं वा गृहमागच्छ त्वदीयं वा गच्छावेत्युभयत्रापि (अ) तात्पर्यादनुभयरूपो वल्लभाभिप्रायश्चाटूवात्मा व्यङ्ग्य इयत्येव व्यवतिष्ठते ।

Abhinava's interpretation however, seems to be far-fetched. Either of the first two interpretations cited by Abhinava (pp. 74.75) may be accepted. In connection with Abhinava's criticism of the two interpretations read *Dhvanyāloka* (Part I) ed. by Prof. Virkar and Prof. Patwardhana (accompanied by Marathi translation, pp. 114-117).

5. In the above four examples the person to whom the expressed sense and the suggested sense are addressed is one and the same (*viṣayaikya*) but the two senses differed in their nature — if one was of the nature of injunction or affirmation the other was of the nature of prohibition or negation and so on (*svarūpa - bheda*). Now, the present *gāthā* is cited by the author to demonstrate that while the expressed sense is cognised by one person the suggested sense is perceived by a different person and thus there is *viṣayabheda.* This *viṣayabheda* is an additional ground to support the thesis that the (*vastu-*) *dhvani* is altogether different and distinct from the *vācya* — the expressed sense.

Abhinava brings out a variety of suggested meanings in the present *gāthā* each intended for a different individual : --- काचिदविनीता कुतश्चित् खण्डिताधरा निश्चिततत्सविधसंनिधाने तद्भर्तरि तमनवलोकमानयेव कयाचिद् विदग्धसख्या तद्वाच्यतापरिहारायैवमुच्यते । सहस्वेदानीम् इति वाच्यमविनयवतीविषयम् । भर्तृविषयं तु — अपराधो नास्तीत्यावेद्यमानं व्यङ्ग्यम् । सहस्वेत्यपि

च तद्विषयं व्यङ्ग्यम् । --- अद्येयं तव प्रच्छन्नानुरागिणी हृदयवल्लभेत्थं रक्षिता, पुन: प्रकटरदनदंशनविधिर्न विधेय इति तच्चौर्यकामुकविषयसंबोधनं व्यङ्ग्यम् । इत्थं मयैतदपह्नुतमिति स्ववैदग्ध्यख्यापनं तटस्थविदग्धलोकविषयं व्यङ्ग्यमिति ।

*6. In this stanza the expressed figure of speech is अर्थान्तरन्यास. There is suggestion of the figure of speech of अपह्नुति as well as व्यतिरेक in the second half of the गाथा If this suggested figure of अपह्नुति / व्यतिरेक is perceived as प्रधान - more prominent than the expressed अर्थान्तरन्यास, then we will have to admit that there is no figure of speech (*saṁkara*) in this *gāthā* and that it has to be regarded as a case of अलंकारध्वनि.

7. This (*Skandhaka*) verse is an example of the figure of speech called अप्रस्तुतप्रशंसा (second variety, based upon causality, निमित्त - निमित्तिभाव or कार्य-कारणभाव). Here Jāmbavat describes the *kārya* effect viz, his remembering Viṣṇu's bosom when it was without the Kaustubha gem and the goddess of wealth; etc., which is *aprastuta* irrelevant — this suggests the *prastuata* relevant *cause* चिरजीवित्व (a very long life) etc. Jāmbavat who is long-lived existed even when Kaustubha, Lakṣmī and the rest were in the ocean and had not yet been appropriated by Viṣṇu, etc as a result of the churning of the ocean by the gods and demons.

10. In this *gāthā* the word 'पुणरुत्तं' is used in its secondary sense 'monotony' 'being wearisome through sameness'. The *KLV* (10.122 ll 17.18) comments on this *gāthā* as follows.

अत्र पौनरुक्त्येन वैरस्यं लक्ष्यते, क्रमश्चोपलक्ष्यते । एवं च क्रमो ऽपि नास्तीत्यर्थ: । तथाहि — 'आलिङ्गनादनन्तरं परिचुम्बनम्' इति कामसूत्रम् । इह तु परिचुम्बनमादावुक्तम् ।'

13. The text of this passage as presented in *Locana* is highly corrupt. It is also cited in the *A. Bh* On *NS* Ch VI p. 305, GOS edn, 1956); there too the text is unintelligible. Appendix I (p. 383) to that volume gives the readings in the MS of the *DHV* which too are corrupt. The second half of this verse is correctly preserved in Someśvara's *Saṁketa* (p.24) The *KLV* however, for the first time gives us the text in its correct form (p123, ll 26-27)' : दीवडि तेल्लु णाहि पलु, द्रम्मि (? द्रम्मु) गमिट्ठा (? गविट्ठा) । लावण्णुज्जलंगु घरि, ढोल्लु पइट्ठा ॥

It may be translated as follows : There was not a drop of oil in the lamp, nor

could I find even a farthing in the house. Exactly at this time came in my lover, his body resplendent with his beauty.

Dr Bhayani wrote to me with reference to this passage and its restoration thus:

"Your *chāyā* and interpretation of the cited Apabhraṁśa verse is quite all right so far as I understand. गविट्ठा is a better reading. I think द्रम्मि is corrupt for द्रम्मु. As you suggest, पल is probably a measure for fluid - in Gujarati we still have the term पली *(fem)* for the same purpose. गविट्ठा is *nominative sing* form ending in आ as in later Hindi (Khaḍi Boli) and also in Marathi etc. We find in Hemacandra's Apa. citations similar admixture of u-forms and ā forms (e.g.) बहिणि महारा कंतु)." To my query regarding its metre he adds: "The metre seems to be the आन्तरसमा चतुष्पदी class with 12 + 8 मात्राs. According to Hemacandra *(Chando'nuśāsana* 6, 20-15) this would be perhaps नागकेसर (There is always some uncertainty because the last mora is optionally taken to be metrically short or long when it is actually short)".

14. 'कमलाइँ कमलाइ' (कमलानि कमलानि) - इत्यत्र द्वितीय: कमलशब्द: लक्ष्मीपात्रत्वादिधर्मान्तरशतचित्रतापरिणतं संज्ञिनमाहेत्यर्थ: । - लोचन पृ. १००

लक्ष्मीपात्रत्वं कान्त्याश्रयत्वम् । आदिपदेन विकसितत्वसौरभादिशालित्वं गृह्यते । - बालप्रिया पृ. १००

15. *Locana* brings out the charming meaning of this *gāthā* thus :

'च' शब्दोऽपिंशब्दार्थे । गगनं मत्तमेघमपि न केवलं तारकितम् । धारालुलितार्जुनवृक्षाण्यपि वनानि न केवलं मलयमारुतान्दोलितसहकाराणि । निरहङ्कारमृगाङ्का नीला अपि निशा न केवलं सितकरकरधवलिता: । हरन्ति उत्सुकयन्तीत्यर्थ: । मत्तशब्देन सर्वथैवेहासम्भवत्स्वार्थेन बाधितमद्योपयोगक्षीबात्मकमुख्यार्थेन सादृश्यान्मेघालँ लक्षयता असमञ्जसकारित्वदुर्निवारत्वादिधर्मसहस्रं ध्वन्यते । निरहङ्कारशब्देनापि चन्द्रं लक्षयता तत्पारतन्त्र्यविच्छायत्वोज्जिगमिषारूपजिगीषात्यागप्रभृति: । - लोचन, पृ. १७३

16. The first quarter of this Apabhraṁśa verse in the printed text of *Locana* is corrupt. It needs to be corrected keeping in view the following statement in the *Deśī* (p. 55):

ऊसुंभिय - ऊसुरुसुंभिया य रुध्दगलरुण्णम्मि । ऊसुंभियं तथा ऊसुरुसुंभियं रुध्दगलं रोदनम्।

Dr Bhayani restores the verse keeping in view the above quotation and the metre Vidyullatā (an Āntarasamā Catuṣpadī with the scheme 11+10 Mātrās (i.e. 10+9

Mātrās in actual practice) *(Chando'nuśāsana* VI 20.28) as follows :

"ओसुरुसुंभिआए मुहु चुंबिउ जेण । अमिअरसघोंटाणं पडिजाणिउ तेण ।।

(रुध्दगलं रुदिताया मुखं चुम्बितं येन । अमृतरसनिगरणानि प्रतिज्ञातानि तेन ।।)".

It may be translated as follows :— He alone has tasted nectar—even a mouthful of it — who has kissed the mouth of his sweetheart when she could not even weep aloud, being choked with tears.

For a full discussion read Dr. Bhayani's paper : Pk Ūsurusumbhia - 'Choked Weeping' in *Vidya*, Journal of Gujarat University Vol XVII : A Language Group, January 1974.

17. The printed text wrongly reads चमहिअ for चमढिअ, 'अखंडिअ' for अक्खुडिअ, पसारा for पसरा and 'प्पलिहाव्विअ' for 'प्फलिह च्चिअ'.

These readings are supported by Hemacandra's *KĀŚ* (p. 79) and *KLV* (p. 138). The reading 'अखंडिअ' represents the attempt of the scribe (?) to bring the Prakrit reading in close agreement with its Sanskrit counterpart. That the original reading must have been "बाहुप्फलिह चिअ गइंदा (बाहुपरिघा एव गजेन्द्राः) is supported by Ānandavardhana's *own* gloss : अत्र रूपकच्छायानुग्राही श्लेषो वाच्यतयैवावभासते (पृ. २३७) and also by his great commentator's comment: ---- प्रसृतप्रताप्रसरा 'अखण्डितवि (त) रण (= विश्राणन of *KLV*) प्रसरा बाहुपरिघा एव यस्य गजेन्द्रा इति । (पृ. २३८).

18. According to Hemacandra (8.4.39) पणाम is one of the आदेशs (substitutes) for अप्प. The original reading must have been ता पणामेइ;' some one appears to have changed it to 'दाव अप्पेइ' to bring it nearer its Sanskrit counterpart (तावत् अर्पयति). *VV* (p. 451) reads आ पणावेइ which is very much nearer 'ता पणामेइ! *KĀŚ* (p. 72) and *KLV* (p. 144) too support the reading ता पणामेइ.

19. The comments of Abhinava deserve to be read in the original : स्तनौ तावदिह प्रधानभूतौ ततोऽपि गौरवितः कामस्ताभ्यामभ्युत्थानेनोपचर्यते । यौवनं चानयोः परिचारकभावेन स्थितमित्येवं-विधेनोक्तिवैचित्र्येण त्वदीयस्तनावलोकनप्रवृद्धमन्मथावस्थः को न भवतीति भङ्ग्या स्वाभिप्रायध्वननं कृतम् । तव तारुण्येनोन्नतौ स्तनाविति हि वचने न व्यञ्जकता । — लोचन (पृ. २५६)

20. The reason of the proud bearing of the व्याधवधू Abhinava explains as follows : शिखिमात्रमारणमेव तदासक्तस्य कृत्यम् । अन्यासु त्वासक्तो हस्तिनोऽप्यमारयदिति हि वचनेनोक्तमुत्तमसौभाग्यम्।

रचितानि विविधभङ्गीभिः प्रसाधनानीति तासां संभोगव्यग्रिमाभावात् तद्विरचनशिल्पकौशालमेव परमिति दौर्भाग्यातिशय इदानीमिति प्रकाशितम् । - लोचन (पृ. २५६ - ५७)

"The wearing of peacock plumes by the व्याधवधू is an indication of the hunter's deeper attachment to her, while the wearing of pearls by the senior cowives is an indication of his feeble and lukewarm attachment to them." MVP *Vajjālagga* p. 448

21. The moon beams bring greatness to night, lotuses to the lotus plant, bunches of flowers to creeper, swans, to the glory of autumn and the good (sensitive and sympathetic critics) to poetic works.

We have in this stanza the figure उपमा (Simile) *implicit,* but all the beauty is centred in the expressed figure called दीपक (Illuminator). The present stanza deserves to be called *kāvya* because of this expressed figure *Dīpaka* and *Dīpaka* alone.

22. This is an example of उपमाध्वनि (Suggested Simile). The eyes of the warriors find *more* delight in the temples of elephants (of the enemies) than in the breasts of their beloveds. Consequently the expressed figure in this stanza is *Vyatireka* (Distinction or Excellence). But there is implicit उपमा (simile) between the temples of elephants and the beloveds' breasts. And because of their similarity the warriors find great delight in pressing (crushing) the temples of elephants — the (suggested) Simile is more prominent and charming.

23. In this example the expressed figure is अतिशयोक्ति (Hyperbole) or पर्याय (Succession) based on अतिशयोक्ति. The mind of the demons *(asuras)* was first solely intent on snatching from Viṣṇu his Kaustubha jewel; Kāmadeva (= Madana, the God of Love) placed it then in the *bimba-like* lower lip of their beloveds.

24. The *DHV* text reads 'कीरइ'; but *Locana* (267) renders it into Sanskrit as 'क्रियताम्' *VV* (p. 435) too reads 'कीरइ' but Ruyyaka in his commentary renders it in Sanskrit as 'क्रियताम्'. *KLV* (p. 140) however reads 'कीरउ' and the commentary paraphrases it as 'क्रियताम्', Weber rightly prefers the form कीरउ (क्रियताम्) vide *G S (W)* 279. देव्वाअत्त (दैवायत्त) depending on fate. एत्तियं (एतावत्) or एतत्) this much or this. कंकेल्लि = the Aśoka tree.

According to poetic convention the Aśoka tree does not bear fruits. It has however supperbly beautiful leaves. The word '*phala*' is double - meaning. Having regard to it we have here 'अर्थान्तरन्यासध्वनि'. If however we take the whole sentence into consideration then we have here अप्रस्तुतप्रशंसाध्वनि (The description of the Aśoka tree is irrelevant. It leads to the description of some great man who in spite of his best efforts, fails to achieve his objective.) *Locana* (p. 267) thus explains the अर्थान्तारन्यासध्वनि: —

अशोकस्य फलमाम्रादिवन्नास्ति, किं क्रियताम् पल्लवास्त्वतीव हृद्या इतीयताभिधा समाप्तैव । अत्र फलशब्दस्य शक्तिवशात् समर्थकमस्य वस्तुन: पूर्वमेव प्रतीयते । लोकोत्तरजिगीषातदुपायप्रवृत्तस्यापि हि फलं सम्पल्लक्षणं दैवायत्तं कदाचिन्न भवेदपीत्येवंरूपं सामान्यात्मकम् ।

25. बहुजाणअ (बहुज्ञ) possessed of great knowledge, hence a clever man (धूर्त). In this *gāthā* too we have अर्थान्तरन्यासध्वनि:

"अत्र बहुज्ञेति आमन्त्रणार्थो विशेषे पर्यवसित: । अनन्तरं तु तदर्थपर्यालोचनाद् यत् सामान्यरूपं समर्थकं प्रतीयते तदेव चमत्कारकारि ।---" -- लोचन (पृ. २६८)

26. जाएज्ज *(pot- act - 1st pers. sing)* (जायेय - may I be born) खुज्ज = कुब्ज dwarfish, of stunted growth झडिअ = शीर्ण fallen; चाई = त्यागी generous-hearted, eager to give for helping others.

Here we have व्यतिरेकध्वनि: —

अत्र हि त्यागैकरसस्य दरिद्रस्य जन्मानभिनन्दनं त्रुटितपत्रकुब्जपादपजन्माभिनन्दनं च साक्षाद् वाच्यं तथाविधादपि पादपात् तादृशस्य पुंस उपमानोपमेयत्वप्रतीतिपूर्वकं शोच्यतायामाधिक्यं तात्पर्येण प्रकाशयति । — ध्वन्यालोक (पृ. २६९).

27. We have here उत्प्रेक्षा-ध्वनि. On the full-moon night the moon has flooded all the ten directions with his bright moonlight. The speaker of this *gāthā fancies*: "On achieving silmilarity with your face spoilt by jealousy the moon is overjoyed and therefore he cannot contain himself".

28. Here we have अप्रस्तुतप्रशंसाध्वनि Here the भ्रमरवृत्तान्त is relevant. It suggests that some nobly born lady is scolding her fickle husband who frequents the house of harlots - this suggested sense is irrelevant. This irrelevant suggested sense further suggests the relevant meaning that the speaker of this *gāthā* who herself is born

in a good family rebukes her own husband who is of the *bhramara* type. See *Locana* on this *gāthā* (pp. 274-275) for a fuller discussion.

29. Here the suggested sense is that the simple - artless girl saw a reflection of the cloud in the village tank. This suggested sense, however is subordinate to the expressed sense that some one has thrown the sky itself into the village - tank upside down. This expressed sense itself is more charming and appealing and it reveals the extreme naiveness (simplicity or artlessness) of the village - girl in regarding the reflection of the sky in the village - pond as the sky itself thrown into it with its face turned up.

30. Here the directly expressed meaning that she loses all control over her limbs is more charming than the suggested meaning that her paramour, to whom appointment was given at the bower, has arrived there. Read : अत्र दत्तसंकेत: कश्चिल्लतागहनं प्रविष्ट इति व्यङ्ग्यात् सीदन्त्यङ्गानीति वाच्यं सचमत्कारम् (-*KPV*. p. 212 also read: अत्र दत्तसंकेतचौर्यकामुकरतसमुचितस्थानप्राप्तिर्ध्वन्यमाना वाच्यमेवोपस्कुरुते । तथा हि गृहकर्मव्यापृताया इत्यन्यपराया अपि. वध्वा इति सातिशयलज्जापारतन्त्र्यबध्दाया अपि अङ्गानीत्येकमपि न तादृगङ्गं यद् गाम्भीर्यावहित्थवशेन संवरीतुं पारितम्, सीदन्तीत्यास्तां गृहकर्मसंपादनं स्वात्मानमपि धर्तुं न प्रभवन्तीति । गृहकर्मयोगेन स्फुटं तथा लक्ष्यमाणानीति । अस्मादेव वाच्यात् सातिशयमदनपरवशताप्रतीतेश्चारुत्वसंपत्तिः । लोचने (पृ. २८३)

31. *Locana* (p.284) paraphrases the Prakrit reading *'visamavirāo'* into Sanskrit as *'viṣamavipākaḥ'* and in the gloss on this *gāthā* it says : तेनात्र विषमपरिपाकत्वं मन्तव्यम्। So the Prakrit reading before Abhinava must have been *'visama-vivāo'* in place of *'visama-virāvo'*. *Vipāka* means 'consequence', *virāva* - noise, sound. The reading in *KĀŚ* (p. 55) *'avasāṇa - virasa'* means 'painful or unpleasant or disagreeable in the end'. These different readings suit the context all right but *'visama - virāvo'* seems to be preferable as it agrees very well with the noun *(valaya - saddo)* it qualifies. Ānandavardhana's comments on this *gāthā* deserve to be quoted here: अत्र ह्यविनयपतिना सह रममाणा सखी बहिःश्रुतवलयकलकलया सख्या प्रतिबोध्यते। एतदपेक्षणीयं वाच्यार्थप्रतिपत्तये । प्रतिपन्ने च वाच्येऽर्थे तस्याविनयप्रच्छादनतात्पर्येणाभिधीयमानत्वात् पुनर्व्यङ्ग्याङ्गत्वमेवेत्यस्मिन्ननुरणनरूपव्यङ्ग्यध्वनावन्तर्भावः। - ध्वन्यालोके (पृ. २८४-८५)

33. In the first half the text needs to be corrected as देइ क्वोलोवमाइ. It reads the latter part of the second half as: 'चंदो चंदो विअ वराओ'। (चन्द्रश्चन्द्र इव वराकः) ।

KĀŚ (p. 216) reads च्चिअ (एव) in place of व्विअ (इव). *KLV* (p.21, p. 157) too reads च्चिअ (एव) in place of व्विअ (इव). *Locana* (p. 293) would appear to support this reading : तथापि यदि परीक्षकाः परीक्षन्ते तद्वराकः कृपैकभाजनं यश्चन्द्र इति प्रसिद्धः स चन्द्र एव क्षयित्व-विलासशून्यत्व-मलिनत्वधर्मान्तरसंक्रान्तो योऽर्थ :। *KLV* (p. 157) makes it perfectly clear:--- तथापि यदि परीक्षकः परीक्षते तद्वराकः कृपैकभाजनं यश्चन्द्र इति प्रसिद्धः स चन्द्र एव । क्षयित्व-विलासशून्यत्व - मलिनत्व - धर्मान्तर- संक्रान्तोऽस्यार्थः । Further, च्चिअ (= एव) must be used after a vowel as noted by Dr Bhayani.

34. *DHV* (p. 296) observes on this *gāthā* as follows:-

अत्र दि वाक्ये विषामृतशब्दाभ्यां दुःखसुखरूपसंक्रमितवाच्याभ्यां व्यवहार इत्यर्थान्तरसङ्क्रमितवाच्यस्य व्यञ्जकत्वम् ।

35. The text of this *Skandhaka* verse is preserved in its correct form in *KĀŚ* (p. 79) and *KLV*. (p. 160) In accordance with it the text in *DHV* is corrected. *Locana* (p. 298) explains the verse as follows: महार्घेण उत्सवप्रसरेण मनोहरसुरस्य मन्मथदेवस्य आमोदश्चमत्कारो यत्र तत् । अत्र 'महार्घ' शब्दस्य परनिपातः, प्राकृते नियमाभावात् । छण इत्युत्सवः । असमर्पितमपि गृहीतं कुसुमशरेण मधुमासलक्ष्मीमुखम् । मुखं प्रारम्भो वक्त्रं च । तच्च सुरामोदयुक्तं भवति । मध्वारम्भे कामश्चित्तमाक्षिपतीत्येतावानयमर्थः कविप्रौढोक्त्यार्थान्तरव्यञ्जकः संपादितः।

अपणामिअं (असमर्पितम्): पणाम is an *ādeśa* for अर्प् or समर्प्. This verse belongs to the famous Prakrit epic poem *Harivijaya* (now lost).

36. *KĀŚ* (p. 63) reads 'कत्तो अम्हाण वग्घकित्तीओ and जा विलुलिया; *VV* (p. 90) कत्तो अम्हाण वग्घकित्ती अ'; जाव लुलिया. These readings are, from the point of view of consistent meaning and metre, quite all right. *Locana* paraphrases परिसक्कए into Sanskrit as 'सविभ्रमं चंक्रम्यते'

38. * The text of this *gāthā* from *Madhumathavijaya* of Vākpati is corrupt. This work is now lost. The text is correctly preserved in *KĀŚ* (p. 81) and *KLV* (p. 173). *Locana* (p. 346) after citing this *gāthā*, adds: इत्यादयः पांचजन्योक्तयो रुक्मिणीविप्रलब्धवासुदेवाशयप्रतिभेदनाभिप्रायमभिव्यञ्जन्ति । *Bālapriyā* (commentary) explains this verse and the remark on it as follows: लीलया दंष्ट्राग्रेण उद्धृतं सकलमहीमण्डलं येन वराहरूपिणा तस्येत्यनेन गुरुतरवस्तुवहने अनायासः सूच्यते । एवकारो विरोधद्योतकः। मृणालाभरणमपि अतिलघु-मृणालरूपम् आभरणमपि । कस्माद् गुरु भवतीति संबन्धः । अनेन भगवतो विरहावस्थातिशयो द्योत्यते। एतमर्थं दर्शयति — रुक्मिणीत्यादि । रुक्मिणीविप्रलब्धो रुक्मिणीविरही यो वासुदेवः तस्याशयो

रुक्मिण्यामभिलाषः, तस्य प्रतिभेदनम् आविष्करणं तदभिप्रायमित्यर्थः।

39. This *gāthā* as printed in *Locana* (p. 346) is pretty corrupt. Weber reads this *gāthā* as follows :

होमि वहत्थिअरेहो णिरंकुसो अह विवेअरहिओ वि । सिविणे वि तुमम्मि पुणो पत्तिहि भत्तिं ण (प) सुरामि ॥ 999 ॥ — Joglekar's edn, p. 593

KĀŚ (p. 82) reads: हुमि अवहत्थिअरेहो णिरंकुसो अह विवेअरहिओ वि । सिविणे वि तुज्झ समए पत्तिअ भत्तिं न पुप्फुसिमि ॥ *KLV* (p. 174) gives the *Pratīka* हुमि अवहत्थिअरेहो.

So keeping in view these readings we may reconstruct the *gāthā* as follows:

मिअवहण्डिअरोरो (? हुमि अवहत्थिअ-रेहो), णिरंकुसो अ (? अह) विवेअरहिओ वि ।

सविण (? सिविणे वि) तुमम्मि पुणो, वन्तिअ (? पत्तिअ) अतन्ति (भत्तिं ण) पंमुसिम्मि (? पम्हुसिमि)॥

पम्हुस is an आदेश (substitute) for वि + स्मृ. पम्हुस, विम्हर and वीसर are the substitutes for वि + स्मृ.

40. *DHV* (p. 351) reads अवसर, *KLV* (p. 176) अवयस and *GS(W)* (No. 706) ओसर. All these readings are all right from the point of view of meaning and metre. *DHV* (p. 351) reads रोउं, *KLV* (p. 176) and *GS(W)* (706) रोत्तुं. Both these readings are all right. *DHV* reads मा पुस, *KLV* मा फुससु *GS(W)* मा पुससु The readings मा पुस and मा पुससु are all right; फुस means (स्पृश्) to touch; पुंस (प्रोञ्छय, मार्जय) means 'wipe'. The context requires this meaning. *DHV* reads 'दंसणमेत्तुम्मत्तेहिं जेहिं *KLV* दंसणमेत्तुमइएहिं जेहिं *GS(W)* दंसणमेत्तुम्मइएहि जेहि. *PSM* records उम्मइअ in two different senses : ? मूढ २ उन्मत्त. The second meaning suits the context. In the *chāyā* (Vol. I, p. 14) better read हताक्षिणी for हते अक्षिणी.

41. *GS(W)* reads this *gāthā* thus :
मा पंथ रुंधसु पहं अवेहि बालअ असेसिअ-हिरीअ । अम्हे अणिरिक्काओ सुण्णं घरअं व अक्कमसि ॥
(मा पान्थ रुन्धि पन्थानं अपेहि बालक अशेषित-ह्रीक । वयं परतन्त्राः शून्यं गृहकमिवाक्रमसि ॥)
KĀŚ (p. 84), *KLV* (p. 176) preserve the correct readings as presented in this edn. The *DHV* text (p. 352) needs to be corrected as :

मा पंथं रुंध महं अवेहि बालअ अहो सि --- । अम्हे अणिरिक्काओ --

42. The text of this *gāthā* is correctly presented in *KĀŚ* (p. 85); it is also preserved

intact in *KLV* (p. 176) but for a misprint (जायामीरुयाण) त्तहं for तूहं (which *KLV* renders into Sanskrit as स्नानस्थानम्). In the light of these texts *DHV* text may thus be restored:

अण्णत्त (? त्थ) वच्च बालअ ण्हाअंतिं किं (? कीस) मं पुलोएसि ।

एअं भो जाआभीरुआण तडं (? तूहं) विअण (? चिअ ण) होइ ॥

43. The text is all right but for one misreading संआरा for संचारा in the first half of the *gāthā*.

44. The text *(DHV)* needs to be corrected as एक्कत्तो and अण्णत्तो in the first half of this *gāthā*.

45. The *DHV* text needs to be corrected from *तंस* to *तस्स*. (Sk तस्य).

46. *KLV* (p. 183) reads असइ म्ह for असइओ, णं तु for ण तुएँ, मइलियं for मलिणिअं, ता ण for तं ण The reading णं तु is of course, a wrong one. The reading ता ण (Sk तावत् न) has the support of *GS* (V. 17). मइलियं and मलिणिअं both mean the same thing (मलिनितम्).

47. वेरीएँ is a misreading or misprint for बोरीएँ. The comments of *Locana* (p. 494) deserve to be reproduced:

उत्पथजाताया इति न तथा कुलोद्भूतायाः। अशोभनाया इति लावण्यरहितायाः । फलकुसुमपत्ररहिताया इत्येवम्भूतापि काचित् पुत्रिणी वा भ्रात्रादिपक्षपरिपूर्णतया सम्बन्धिवर्गपोषिता (? पोषिका) वा परिरक्ष्यते। (जनेनेति शेषः । इयं तु पुत्रादिरहिता च अतोऽस्या रक्षां कुर्वंस्त्वं परिहासास्पदं भविष्यसीत्यर्थः। - बालप्रिया पृ. ४९४)

48. *Read *Bālapriyā* (pp. 499-500) : हे हालिक कार्पासलताः त्वदुपजीवनभूताः कार्पासस्तम्बाः। लङ्घितगगनाः अत्युच्चाः । भवन्तु इति हालिकस्याशिषं वर्धयन्त्या पुनः पुनः कुर्वत्या कयाचित् प्रातिवेशिनी वधूः निर्वापिता निर्वृतिं प्रापिता । कार्पासलतानां परिपोषे तत्स्थले निःशङ्कं हालिकेन सह रमणं भविष्यतीति बुद्ध्या निर्वृतिरित्यनेन तच्चौर्यसंभोगाभिलाषो वध्वा व्यज्यते, तच्च गुणीभूतम्; ---

Locana (p. 500) observes: अत्र लङ्घितगगना कर्पासलता भवन्त्विति हालिकस्याशिषं वर्धयन्त्या प्रातिवेश्यकवधुका निर्वृतिं प्रापिता इति चौर्यसंभोगाभिलाषिणीयमित्यनेन व्यङ्ग्येन विशिष्टं वाच्यमेव सुन्दरम्।

49. Read *Locana* (p. 500) : अत्र गोदावरीकच्छलतागहने भरेण जम्बूफलेषु पच्यमानेषु । हालिकवधूः परिधत्ते जम्बूफलरसरक्तं निवसनमिति त्वरितचौर्यसंभोगसंभाव्यमानजम्बूफलरसरक्तत्वपरभागनिह्नवनं गुणीभूत-व्यङ्ग्यमित्यलं बहुना ।

50. This *gāthā* is also cited in *KP* (p. 187) *GS(W)* No 963 and *SŚS* (No. 101). The readings in the latter two texts are identical: खणपाहुणिआ देअरजाआ ए सुहअ किं ति दे भणिआ । रुअइ घरोपंतफलिणिघरम्मि अणुणिज्जउ वराई ॥

The first half of this *gāthā* when thus read, presents difficulties in finding a consistent meaning. The *KP* reads देअर जाआए सुहअ in place of *DHV's* 'देअर एसा जाआएँ' *KP* text has two vocatives देअर and सुहअ -- rather odd. *Locana* readings are easy to construe and yield a consistent meaning; the comments of *Locana* may partly be reproduced here for the benefit of readers: क्षण उत्सवस्तत्र निमन्त्रणेनानीता हे देवर, एषा ते जायया किमपि भणिता रोदिति । पडोहरे शून्ये वलभीगृहे अनुनीयतां वराकी । सा तावद्देवरानुरक्ता तज्जायया विदितवृत्तान्तया किमप्युक्ता--- ।

Bālabodhinī's comments (p. 187) also deserve attention : --- दीना अनुनीयतां समाधीयतामित्यर्थः। अत्रानुनयः रोदननिर्वतको व्यापारः तेन संभोगो व्यङ्ग्यः" गृहपश्चाद्भागे यद् वलभीगृहं तत्र) इत्यनेन विजनता, क्षणप्राघुणिकेत्यनेन दुःखातिशयौचित्यम्, स्वगृहे उत्सवसत्त्वेन सर्वेषां जनानां व्यासक्तचित्तत्वं च ।

51. *Gāhākosa* (p. 295) reads this *gāthā* somewhat differently: अहिणवपाउसरसिएसु सहइ सामाइएसु दियहेसु । रहसपरिग्गहियाणं व नच्चियं मोरविंदाणं ॥ (अभिनवप्रावृड्रसितेषु शोभते श्यामायितेषु दिवसेषु । रभसपरिगृहीतानामिव नृत्तं मयूरवृन्दानाम् ॥

52. Cf *Gaüḍavaho* v. no.66 : ठिअमट्ठिअं व दीसइ अठिअं पि परिट्ठिअं व पडिहाइ । जह संठिअं च दीसइ सुकईण इमाओ पयईओ ॥

[स्थितमस्थितमिव दृश्यते ऽस्थितमपि परिष्ठितमिव प्रतिभाति । यथासंस्थितं च दृश्यते सुकवीनामेताः पदव्यः ॥]

53. The hunter's wife is in the prime of youth and of wondrous beauty. The hunter is enchanted by her youthful and wondrous beauty. He is given therefore to excessive love making and as a result is now too weakened to kill a bull-elephant with a single arrow and carries quiverful of arrows.

54. Dr Masson and Patwardhan comment on this *gāthā* as follows: Now the *vyaṅgya - vastu* is, according to Ānanda himself, that when the lover touches the woman, even accidentally, she trembles all over --- This is a hackneyed idea. Apparently the *vācyārtha,* namely that a particular side of the *nāyikā,* touched accidentally by the *nayaka,* is sweating etc., is not a hackneyed idea, but is *akṣuṇṇa.* Obviously Ānanda saw a difference, for it is this *vācyārtha* that gives rise to

śṛṅgararasa and not the *vyaṅgyavastu*". J AOS NOt 97 / No 31 July - September 1977 (p. 298 f. n. 46)

55. *Here in this *gāthā* there is censure on the face or surface but praise in the end. So we have the figure of speech *Vyājastuti* (Artful Praise) in the present *gāthā*. "The suggested idea of the generosity of the person addressed, namely "you are constantly dispensing wealth" embellishes the literal (expressed) sense and in this way achieves freshness"--

"Abhinava's point is that the suggested idea of the generosity of the king embellishes the literal sense by rationalising it and thereby becomes subordinate to it. This is always the case in that kind of *vyājastuti* where the literal sense is a censure, eventually ending in a suggested compliment." JAOS, Vol 97/No 4/ Oct-Dec. 1977/ p. 430, f.n. 45

56. Dr Masson and Patwardhan comment on the word *karaparamparā* as follows: "*Karaparaṁparā* is rather odd, since the point is not that the generous give to each other, but rather to the poor." *Ibid* p. 430 f.n. 46

A. N. Upadhye reads the first half of this *gāthā* as follows : गइयाण कर-परंपरा - परियत्तण - खेय - वसण - परिसंता । (ज्ञानिनां कर-परम्परापरिवर्तनखेद-व्यसन-परिश्रान्ताः ।) *Chappaṇṇayagāhāo, gāthā* No 149.

The text "गइयाण करपरंपरा is metrically defective and the reading गइयाण and its Sanskrit rendering as 'ज्ञानिनां' are both unsatisfactory and unacceptable as they do not yield a consistent meaning in the present context. The reading in *Locana*. चाइ-अण-करपरंपर (आ in रा being shortened for the sake of metre) is highly superior as from the context we learn that the two *gāthās* speak of the generosity of generous people (चाइअण = त्यागिजन).

57. *Locana's* gloss on this *gāthā* deserves to be read in the original : चकाराभ्यामतिविस्मयः सूच्यते । 'कथमपि' इति । प्रयत्नेनापि विचार्यमाणं पौनरुक्त्यं न लभ्यमिति यावत् । 'प्रियाणाम्' इति । बहुवल्लभो हि सुभगो राधावल्लभप्रायः तास्ताः कामिनीः परिभोगसुभगमुपभुञ्जानोऽपि न विभ्रमपौनरुक्त्यं पश्यति तदा । एतदेव प्रियात्वम् उच्यते, यदाह - क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयताया इति । 'प्रियाणाम्' इति चासंसारं प्रवहद्रूपो योऽयं कान्तानां विभ्रमविशेषः स नवनव एव दृश्यते । न ह्यसावग्निचयनादिवदन्यतः शिक्षितः येन तत्सादृश्यात् पुनरुक्ततां गच्छेत् । अपि तु निसर्गोद्भिद्यमानमदनाङ्कुरविकासमात्रं तदिति नवनवत्वम् । तद्वत् परकीयशिक्षानपेक्षनिजप्रतिभागुणनिष्यन्दभूतः काव्यार्थ इति भावः । (पृ. ५३९-५४०)

In brief, the absence of repetitiousness is called belovedness. Māgha has observed: that which at every moment attains novelty that alone is the form and

essence of loveliness. Flirtatiousness of lovely women has been continuously flowing since the beginning of creation and will flow on continuously to the end of the world. This flirtatiousness is always seen to be ever new and novel. It is ever new and novel because it is the flowering of the bud of love that has sprung up in lovely women naturally. In the same way the subject matter of poetry is the spontaneous overflow of the gift of creative imagination. One does not learn about the flirtatious ways from others even so the subject matter of great poets is the spontaneous overflow of the poets' creative imagination that does not depend on any instruction from others." — based on Masson and Patwardhan, *Ibid,* P 433.

58. *Locana* (p. 544) comments on this Apabhraṁśa verse as follows : मधुमथन इति योऽ नवरतं भणति तस्य कथं न देवो मनोगोचरो भवति' इति विरोधालङ्कारच्छाया । सैन्धवभाषया मह मह (? महु महु) इत्यनया भणित्या समुन्मेषिता ।

There is a pun on the expression महु महु. If we read it as one word महुमहु it means मधुमथ: (मधुमथन, another name of विष्णु, जनार्दन). If taken separately as महु महु it means मम मम. The apparent contradiction is removed when we understand that people mouth महु महु (in the sense of मम मम "mine mine") and not in the sense of मधुमथ = मधुमथन (विष्णु, जनार्दन). Naturally, how can such people attain God Viṣṇu ?

Incidentally, it may be noted, as pointed out by Dr Bhayani in his paper in the Journal *Vidya* (p. 10), that the form महु in the sense of मम is generally used in Apabhraṁśa. So we need not follow Abhinavagupta in holding it to be a speciality of *Saindhava bhāṣā.*

59. *KLV* (p. 18) reads wrongly (अणुदियस -) सयाभोआ for कआभोआ *KLV* reads in the second half लद्धावासो whereas *GS(W)* (No 954) लद्धोआसो (Sk लब्धावकाश: finding space or opportunity). In place of *KLV's* बालाण (end of the first half) *GS(W)* and S.S.S No 41) read कुमरीए. These readings are equally good.

Vema Bhūpāla thus comments on this *gāthā :*

"अत्र कुमार्या: स्तनावित्यादिना इदानीमेषा प्रतिदिनं सविलासहासकटाक्षाभिप्रायवचना जाता, पश्येति काचिद्युवानं प्रोत्साहयतीत्यभिप्राय: ।" — भावदीपिका पृ. २०

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Chapter III
Prakrit Verses In Vakroktijivita

1. Kuntaka cites this *gāthā* in the course of his discussion of the *'vicitramārga;* and asserts : भणितिवैचित्र्यमात्रमेवात्र काव्यार्थः, न तु नूतनोल्लेखशालि वाच्यविजृम्भितम् । - पृ. ५८ लडहत्तणं - लडह is a *deśī* word meaning रम्य; so लडहत्तणं = सौन्दर्यम् beauty. वत्तणच्छाआ - वर्तते जीवति इति *वर्तनं शरीरं* तस्य छाया कान्तिः। सामा = श्यामा means a lovely young woman. She is thus described : "शीते सुखोष्णसर्वाङ्गी ग्रीष्मे या सुखशीतला । तप्तकाञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते ।। Again, शीतकाले भवेदुष्णा ग्रीष्मे च सुखशीतला । सर्वावयवशोभाढ्या सा श्यामा परिकीर्तिता ।।

   Sometimes she is referred to as यौवनमध्यस्था or षोडशवार्षिकी or अप्रसूता "Gajendragadkar *Kāvya Prakāśa* (p. 492). रेखा line, i.e. creation. "The metaphor is taken from drawing. For what an artist draws represents his creation. Hence रेखा stands for creation". *Ibid,* p. 493

   Although सौन्दर्यम् and वर्तनच्छाया are really not different from what we find in the world they are represented as different in order to suggest that the श्यामा, endowed with these attributes, is uniquely beautiful. Later on Mammaṭa cites this *gāthā* as an example of the figure Atiśayokti *(Abhede bheda* variety).

2. This *gāthā* occurs in Vākpatirāja's *Gaüḍavaho.* Kuntaka after setting forth its meaning cogently observes:

   "The poet intends to suggest his sense of pride and selfimportance. No poet in the past could take out anything from the treasure of speech as he was ignorant of the essence hidden in it. But now for the first time his *pratibhā* (creative genius) has successfully broken the seal open and revealed the highest essence of speech. Thus he brings to the fore his justification for writing a new poem like *Gaüḍavaho.*

3. *This gāthā* is already dealt with; vide *DHV* S.No. (33.12) *supra.*

   Kuntaka introduces it in the course of his discussion of the figure *Vyatireka;* and introduces it with the words: "तत्र प्रथमतारतम्यादुपमाव्यतिरेको यथा -"

4. Kuntaka cites this *gāthā* as an example of Paṅkti - saṁsthaṁ Dīpakaṁ (Dīpaka in a series). In this variety "several related agents etc., are themselves so many

illuminators in so far as they illuminate some hidden excellence of the subject described." K. Krishnamoorthy *(VJ* ed. p. 464).

5. Kuntaka discusses a number of examples illustrating beauty in the speciality of verbs *(kriyā - vaicitryam).* In this Apabhraṁśa stanza the poet says 'the god of love triumphs' but the triumph is achieved with the invaluable assistance of charming women having tremulous and proud looks. In other words, the charming women themselves triumph - is suggested. The verb "triumphs" is used prominently and forcefully to bring out this invaluable assistance as the cause of the triumph. Hence we have here unique beauty in the speciality of the verb.

6. This *gāthā* is already dealt with; vide *DHV* S.No. (15.9) *supra.* Kuntaka cites it here to illustrate 'beauty of metaphorical expression' — *upacāravakratā.* In this *gāthā* the qualities of drunkenness *(mattatva)* and humbleness *(nirahaṁkāratā)* which belong to sentient beings are metaphorically applied to insentient or inanimate things Hence we have here an example of *upacāra-vakratā.*

In the course of his discussion about the nature of the figure Dīpaka (whether it is an *alaṁkāra)* Kuntaka first sets forth the view of his predecessors, and cites this *gāthā* given as illustration in an earlier text on *Alaṁkāra-śāstra.*

Just as huge elephants swayed by the ichor-scent of quarter-elephants walk about with great difficulty in the forest even so poets tread cautiously in the pathway of master poets involving artistic turns. The word *'ca'* (and) suggests this simile. Full of self - respect and desirious of achieving some distinction of their own over and above that of the other master poets, poets express themselves with great joy.

8. This *Skandhaka* is already treated; vide *DHV* S.No. (21.10) *supra.* Kuntaka cites this *Skandhaka* here in the course of his discussion of the figure *Dīpaka.* The several subjects, the night, the lotus-plant, etc, described in the stanza, acquire added beauty by the lunar beams, lotuses, etc. and thus constitute many *Dīpakas* (Illuminators).

9. After explaining *Prakaraṇa - vakratā* - the beauty relating to an Act (in a play) or a Canto (in an epic) Kuntaka explains another type of beauty in episode or

incident *(Vastvantara - vicitratā)* which ultimately contributes significance to the plot as a whole. He by way of illustration refers to the *puruṣa* (man) with a rope in hand who recites the *gāthā "Chagguṇa"* etc. *(Mudrārākṣasa* VI. 4). After citing the above *gāthā* he remarks विशेषणवक्रताविशिष्टेन रूपकेण पुरुषस्यायमभिप्राय: प्रकाश्यते । यथा-

"The merits are the same, the means too are the same and the art of diplomacy too happens to be the same for one and all; yet only in rare cases, when they are employed by extraordinary diplomats with great skill, the schemes spread out to catch the hosts of enemies, remaining undisclosed to them all the while and causing them delusion, however well-knowing they might be. That is why all glory to such rope-like policy !" K. Krishnamoorthy. p. 562

10. In the course of his long discussion regarding *'varṇa-vinyāsa-vakratā'* (art in the arrangement of syllables) Kuntaka provides quite a few examples. This art becomes appealing by discontinuance of earlier sound repetitions and by adoption or use of new sound repetitions. One of the examples cited, is the present *gāthā 'Ṇamaha dasāṇaṇa',* etc.

11. Kuntaka cites this *gāthā* from *Gaüdavaho* to illustrate the figure *Utprekṣā* — where the extraordinary nature of the subject under description is conveyed by way of both - fancying and similarity.

12. Kuntaka, while treating of the figure *Aprastutapraśaṁsā,* cites this *gāthā* as its example. He introduces the *gāthā* with the remark:

    असत्यभूतवाक्यार्थतात्पर्य (? र्या) प्रस्तुतप्रशंसोदाहरणं यथा-

    and adds at the end "In this example it is possible to explain the occurrence of all the three grounds of *Aprastutapraśaṁsā* (1. similarity 2. the relation of cause and effect and 3 the relation of the general and the particular). The context refers to the grave situation of conveying the news of Prahasta's death. It would be highly improper to break this news directly. It is, therefore, conveyed indirectly by having recourse to the mode of *Aprastutapraśaṁsā.*

13. As the text is incomplete and that too corrupt, it defies restoration.

14. विसाहीआ (= विसाहिआ) = विशाखिका i.e. विशाखा. a milkmaid, who occasionally shared,

with Rādhā, Kṛṣṇa's love, is mentioned in *Vajjālagga* V.Nos 595, 598 and 599. Kuntaka cites this *gāthā* in the course of his discussion of संवृतिवक्रता (beauty of concealment). Here in the first half the subject concealed is 'रुण्णं' (रुदितं, रोदनम्) - Viśākhā's weeping. But another sentence (in the seond half) brings out vividly the intensity of her weeping and delights the hearts of *rasikas* (sensitive readers).

It is rather surprising that the editor in his translation speaks of Rādhā ('Rādhā weeps' 'Rādhā's weeping' p. 387). Viśākhikā (= Viśākhā) like some other notable companions of Rādhā e.g. Pālī, Dhanyā, was, in fact, Rādhā's rival in claiming Kṛṣṇa's love.

(Read Dr Bhayani's paper *"Palī, Dhanyā and Cārukeśī"* in Pt. Bechardas Doshi Commemoration Volume, P. V. Research Institute, I T I Road, Varanasi -5)

15. This *gāthā* is already dealt with, (vide *DHV* S.No. (14.8) *supra.* Kuntaka cites this *gāthā* in the context of his *rūḍhi-vaicitrya-vakratā* (art in beautifying conventional sense) because a denotative word gets artful extension of sense — through connotation of even impossible *dharmas* (attributes) imagined by the poet or inclusion of a hyperbolic excess of even an existing *dharma* (attribute).

16. This *gāthā* is incomplete and therefore obscure.

17. Note : This passage is corrupt and obscure.

18. Kuntaka does not accept Second *Nidarśanā.* He includes it under *Pratīyamānā Utprekṣā.* In the same way he seems to include the example under consideration under *Pratiyamānā Utprekṣā.*

19. Note : This passage is corrupt and obscure.

20. Kuntaka cites this *gāthā* as an example of *kriyā-vaicitryam.* In this *gāthā* Śiva's third eye is to be covered in common with the other two (normal eyes) and is as much an eye as the other two; Śiva's third eye alone is most victorious since *it is covered with a kiss of the goddess.* The verb *jayati* (triumphs) in the *gāthā* has a striking beauty which men of taste alone can feel.

21. This line forms the second half of the *gāthā* cited above (S.No. 20.23)

22. Kuntaka in the course of his exposition of the nature of *kāvya* (poetry, creative literature) dwells upon the relation of the word and meaning *(sahitau)* - a unique kind of togetherness. This uniqueness lies in the presence of striking *guṇas* (qualities, excellences) and *alaṁkāras* (figures of speech) competing with one another in lending beauty to (or producing charm in) the stanza or passage (or piece of literary composition).

In the verse under discussion we have the figures *Aprastutapraśaṁsā* and *Upamā,* the effortless execution of striking *Yamakas* and *Anuprāsas* and the *guṇa* lucidity *(Prasāda)* — all these delight men of taste in a unique manner on account of the unique kind of togetherness *(sāhitya)* between word and meaning.

23. Kuntaka speaks of another kind of *aucitya* (propriety) besides the usual, well known one. In this second kind of *aucitya* the matter in hand is concealed, as it were, by reason of the exceedingly charming nature *(svabhāva)* of either the speaker or the *pramātṛ* (one who has experienced, has perceived). After citing this example Kuntaka thus comments on it: अत्र कस्याश्चित् प्रमातृभूताया: सातिशयभौग्ध्यपरिस्पन्दसुन्दरेण स्वभावेन वाच्यमाच्छादितमौचित्यपरिपोषमावहति । पृ. ६९

24. This *Skandhaka* is already dealt with; vide *DHV* S.No. (18.9) *supra.*

Kuntaka is firmly of the opinion that when a subject is described as abounding in natural beauty or grace (e.g., the budding youth of a maiden, the advent of spring, etc.) it ought not to be burdened with additions of *alaṁkāras.* He illustrates his point of view with six examples, one of which is the present *Skandhaka* stanza.

25. This *gāthā* is already dealt with; vide *DHV* S.No. (43.14) *supra.* Kuntaka cites this *gāthā* as an example of *Kāla-vaicitrya-vakratā* (beauty in the speciality of time). By 'time' is meant (the present) tense, etc. A separated lover mourns: Before long the roads will become impassably inaccessible even to one's wishes *(manorathas).* The future termination (in होहिंति = भविष्यान्ति) is really expressive of unique beauty.

26. This forms the fourth line of the Apabhraṁśa passage already dealt with; vide

VJ S.No. (5.20) *supra.*

27. The stanza is incomplete, corrupt and obscure.

28. Kuntaka cites this *gāthā* as an example of the figure *Ākṣepa.* "Suggestion by way of a denial for the sake of heightening the beauty or charm of the main subject-matter" constitutes the figure *Ākṣepa.*

 This example is later cited in *A'sarvasva* by Ruyyaka in the same context (vide *A Sarvasva* S.No. (42.444) *infra.*

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Chapter IV
Prakrit Verses In *Daśarūpaka* with *Avaloka*

1. दुल्लह - दुर्लभश्च असौ जनश्च तस्मिन् अनुरागः; णवरं - केवलम्. Read णवर (पा. भे. णवरं) केवले । आनन्तर्ये णवरि । (केचित्तु केवलानन्तर्यार्थयोर्णवरि इत्येकमेव सूत्रं कुर्वते । तन्मते उभावप्युभयार्थौ । - हेम ८-२-१८७-१८८. सागरिका adduces three reasons for her love being विषम :—

(i) (lit. Uneven) He (the king) whom she loves is socially high up whereas she is an attendant maid in the service of the queen.

(ii) Her sense of shame is very great and

(iii) She was not her own master and so she had no independence of action as she was in the power of the queen.

2.3. ऐन्द्रजालिक (Magician) when introduced to the king, the hero, says: "Should the moon be shown on the earth, a mountain in the sky, or fire in water (of the ocean) or dusk of early night at noon ? Give the command" or, why waste many words !

This is my solemn assertion *(pratijñā):* Through) the power of my master's spells (गुरो : मन्त्रस्य प्रभावेण) I can show to you (दर्शयामि).

4. Weber (V. No. 87) reads कुलपालिआइ for कुलवालिआइ. कुलपालिका - one who preserves the noble name of her family; if equated with कुलबालिका, it would mean a noble - born unmarried lady कुलपालिका (= कुलवधू, कुलयोषित्), a chaste, respectable, high - born woman of good family and character; कुलबालिका - a virgin of good character and born in a noble family पवसंति व्व etc. leave her, desert her, as it were, when her dear husband departs or sets out on a journey and they all come back when he comes back home.

Vajjālagga (V. No. 467) reads the second half of this *gāthā* differently : सव्वे वि अग्गचलिया पियम्मि कयणिच्छए गंतुं ।। (सर्वे ऽप्यग्रचलिता: प्रिये गन्तुं कृतनिश्चये ।।)

They all "started to go away (in advance of her dear consort) (i.e., they deserted her completely).

The types of heroine depend primarily on her relation to the hero; she may be his wife *(svīyā* or *svā)* she possesses excellences such as *śīla, ārjava* and the like; she may be inexperienced *(mugdhā),* partly experienced *(madhyā)* or fully experienced and bold *(pragalbhā)*

Avaloka comments: शीलं सुवृत्तम् (good character) । पतिव्रताऽकुटिला लज्जावती पुरुषोपचारनिपुणा स्वीया नायिका ।

The above *gāthā* is cited to illustrate 'शीलवती' (नायिका).

5. This *gāthā* is cited to illustrate such excellences as straightforwardness, etc (आर्जवादियोगिनी).

6. This *gāthā* is cited to illustrate the excellence of 'a great sense of shame' (लज्जावती).

7. This *gāthā* is cited to illustrate 'मध्यासंभोगा':. Madhyā - the partly experienced wife is 'full of the love of youth, and even faints in her passion'-- मउलंति (= मुकुलन्ति) *Denom* from मउल (= मुकुल) a bud. It may be noted that the नेत्रनिमीलन is a sure indication of her full satisfaction derived in the enjoyment of love's delights'.

8. Vema Bhūpala comments upon this *gāthā* thus : अत्र द्रष्टुं जानाति सत्यमित्यनेन कुलशीलसौन्दर्यादिभिर्गुणैर्लोकोत्तरे नायके अभिलाषां कृतवतीति गम्यते । सदृशे जने युज्यते राग इत्यनेन लोकोत्तरस्य नायकस्य नायिकया सादृश्यकथनात् नायिकाया अपि लोकोत्तरत्त्वं गम्यते । म्रियतामित्यनेन नायिका नवमीं दशां प्राप्तेति गम्यते । त्वां न हि भणिष्यामीत्यनेन भवान् सर्वोपालम्भानां भाजनमिति गम्यते । अस्या: मरणमपि श्लाघ्यमित्यनेन एतादृशि पुरुषेऽनुरागं कृत्वा मृतायामपि तस्यां कीर्तिरिव नोपालम्भ इति गम्यते । अथवाऽनिष्टमपि मरणमिदानीं संतापहारितया तस्या: श्लाघ्यमिति गम्यते । - भावदीपिका पृ. ५-६.

9. The presentation of the text and Sanskrit *Chāyā* of this *gāthā* in the N. S. edn is patently wrong. धनिक introduces this *gāthā* with the words : "स्वयं दूती यथा- " *DR* and *Avaloka* speak of the various types of messengers, one among these being स्वम् or स्वयम्. In the situation described in the *gāthā* the speaker *herself* is the दूती - female messenger. It may be noted, by the way, that the messenger must be always a woman — she might be a servant girl, a neighbour, a nun, a professional artist, or her own self, and so on, *Bhāvadīpikā* (p. 34) thus comments on this *gāthā*:

महुएहि इत्यत्र "वा मधूके" इत्यूकारस्योकार : । *णिअंसण* - शब्दो वस्तू (वसन-) (? वस्त्र -) वाची

देश्य: । काचिदसती युवतिर्वनान्तरमुपागत्य मधूककुसुमानि संगृह्य प्रतिनिवर्तमाना मध्येमार्गं कस्मिंश्चिदभिरूपे यूनि पथिके तान्यादातुं करं प्रसारयति सति तं प्रति, हे पान्थ, मधूकै: किं वा । नितम्बादंशुकं यदि हरसि तदारण्ये कस्य कथयामि । ग्रामो दूरे, अहमेकेत्यनेन तद्दर्शनादुत्पन्नमन्मथव्यथापदेशादुपभोगाय वासो हरेति तं प्रति बोधितवतीत्यभिप्राय : । ---" (पृ. ३४).

10. This *gāthā* illustrates '*bhāva*' — which is defined as : अविकाररूपात्सत्त्वात् य: प्रथमो विकारोऽन्तर्विपरिवर्ती बीजस्योच्छूनतेव स भाव: । — 'the first display of emotion in a nature previously exempt (*bhāva*)'.

11. This *gāthā* illustrates the second excellency viz. *hāva* of the heroine — 'the movement of eyes and brows betokening the awakening of love *(hāva)'*.

12. This *gāthā* illustrates the third excellency viz *helā* --'the still more open manifestation of affection' The first three excellencies (*bhāva, hāva,* and *helā)* are physical *(śarīraja* or *aṅgaja)*

13. This *gāthā* is already dealt with; vide *DHV* S.No. (4.7) *supra.* The *Avaloka* of Dhanika cites it here to illustrate *dīptiḥ* (the added touch of loveliness) given by love (to the excellency called *Kāntiḥ* — brilliance of youth and passion). Note *śobhā, kāntiḥ, dīptiḥ,* etc., seven in all, are inherent *(ayatnaja)* characteristics (*bhāvas*) of the heroine.

14. Dhanika, the author of *Avaloka* cites this *gāthā* to illustrate the inherent characteristic of a young woman. This characteristic is known as *'audārya'* (dignity, decorum, modesty of demeanour) The reading खु दुक्खिआए is in fact a misreading for थुडुंकिआए; थुडुंकिय, according to Dhanapāla, means "रोसेणं उण्हिक्कं वयणं" (Sk रोषेण तूष्णीकं वदनम्) Hemacandra too explains this word in his *Desī-sadda-saṁgaha* (p. 164) as follows : i दरकुविअवयणसंकोअणं (Sk. दरकुपितवदनसंकोचनम्) ii मोणं (Sk मौनम्). In other words, थुडुंकिअ means 'sulky and silent face'. For a further discussion read : PK. THUḌUṀKIA — 'SULKY AND SILENT' by Dr. H. C. Bhayani in JORI, BARODA, Vol. XXIV, Nos 1-2, September-December 1974 (pp. 149-151). Dr. Bhayani translates the *gāthā* as follows : "I yearningly recall her, doing the household work sullenly and silently for the whole day and then, in spite of intense resentful pain, lying down close to my feet." (p. 150).

15. Dhanika cites this *gāthā* to illustrate 'Līlā' (one of the ten *'svabhāvaja'* or *'svābhāvika' yoṣidalaṁkāras* or *bhāvas,* ten graces) — 'the sportive imitation of the movements or words of the beloved one'.

16. The graceful manner or dramatic style is suited to the sentiment of *śṛṅgāra.* It admits four varieties. The first is *narma* (pleasantry, clever jesting) that is again of three kinds. It may be purely comic, or be mingled with love or even with fear. Pleasantry mingled with love is of three kinds also; it may be caused by an allusion to oneself, by manifestation of a desire for enjoyment or by show of jealousy or jealous anger. This *gāthā* Dhanika cites to illustrate the kind of pleasantry caused by manifestation of a desire for enjoyment of love's delights *(saṁbhoga-narma).* Bhoja cites it in his *SK* (p. 377 v. 139) as an example of the figure *Bhāva (Abhitaḥ, sodbhedaḥ* variety) and adds by way of gloss : अत्र सालोक एव सूर्ये गृहपतेर्गृहागमनं गृहिण्याश्च यत्पादधावनं तदावाभ्यामद्य वेश्मनो न निर्गन्तव्यमिति भाव: । स च द्वयोरपि हासेनाभित उद्भिद्यत इत्यभित: सोद्भेदोऽयं भाव: । Again on p. 690, Bhoja cites this *gāthā* as an example of the type of heroine called 'स्वाधीनपतिका' — a lady who has perfect mastery over her husband.

17. Dhanika cites this *gāthā* as an example of *Prapañca,* one of the thirteen kinds of *Vīthi. Prapañca* (Comic Dialogue) is thus defined and explained : असद्भूतं मिथ: स्तोत्रं प्रपञ्चो हास्यकृन्मत: । असद्भूतेनार्थेन पारदार्यादिनैपुण्यादिना यान्योन्यस्तुति: स प्रपञ्च: । *DR* with *Avaloka* (p. 66).

18. विसंठुल may better be equated with विसंष्ठुल unsteady, 'agitated', 'uneven' or 'confused'.

19. Regarding the text of this verse the reader may refer to The Introduction to the *Daśarūpaka* by T. Venkatācharya (Adyar edn, 1969, pp. XL-XLIX).

20. This *gāthā* is already dealt with; vide *DHV* S.No. (44.14) *supra.* While explaining the *Kārikā DR* IV. 34 Dhanika's *Avaloka* has a long and learned discussion regarding to the opposition or incompatibility between two *sthāyibhāvas*, etc. The पूर्वपक्षिन् cites this *gāthā* (as an example of 'समप्रधानत्वेनानेकस्य भावस्योपनिबन्धनम्) and poses the question : In this *gāthā rati* and *utsāha* these two *sthāyibhāvas,* are portrayed as equally prominent then how do you say there is no incompatibility or opposition ? Dhanika replies : अत्रोच्यते - अत्राप्येक एव स्थायी ।

तथा हि — 'एक्कत्तो रुअइ पिआ' इत्यादौ स्थायिभूतोत्साहव्यभिचारिलक्षणवितर्कभावहेतुसंदेहकारणतया करुणसंग्रामतूर्ययोरुपादानं वीरमेव पुष्णातीति भटस्येत्यनेन पदेन प्रतिपादितम् । न च द्वयोः समप्रधानयोरन्योन्यमुपकार्योपकारकभावरहितयोरेकवाक्यभावो युज्यते । किञ्चोपक्रान्ते संग्रामे सुभटानां कार्यान्तरकरणेन प्रस्तुतसंग्रामौदासीन्येन महदनौचित्यम् । अतो भर्तुःसंग्रामैकरसिकतया शौर्यमेव प्रकाशयन् प्रियतमाकरुणो वीरमेव पुष्णाति । — पृ. ९२.

21. This *gāthā* is already dealt with; vide *DHV* S.No. (1.6) *supra.* Dhanika in his commentary on *DR* IV. 36 observes : ---अतः केचिदभिधालक्षणागौणीभ्यो वाच्यान्तरपरिकल्पितशक्तिभ्यो व्यतिरिक्तं व्यञ्जकत्वलक्षणं शब्दव्यापारं रसालंकारवस्तुविषयमिच्छन्ति । --- न केवलं रसेष्वेव यावद् वस्तुमात्रेऽपि । "भम धम्मिअ ---" इत्यादौ निषेधप्रतिपत्तिरशब्दापि व्यञ्जकशक्तिमूलैव । Dhanika does not accept the *Dhvani* theory of Ānandavardhana. He, in the course of his presentation of the *Pūrvapakṣa,* quotes it.

22. *Praṇaya—māna,* 'love-pride', the jealousy of love or the resentment of love. It may be directed against the lover by the beloved one or *vice versa* or it may be directed simultaneously against each other by the lover and the beloved. This *gāthā* is cited by Dhanika to illustrate the jealousy or resentment of love of both of them — the lover and the beloved : "The two in a lovers' quarrel got angry and pretended to be asleep; both stubborn and haughty listen carefully to each others laboured breathing — which of the two will hold out ?"

23. Dhanika cites this *gāthā* to illustrate the jealous anger of a woman caused by the inadvertent mention of another woman's name by the hero when addressing the heroine.

24. 'Falling at the feet of one's beloved who maintains jealous anger' is one of the six means of appeasing her anger, recommended to the lover by writers on *Kāma-śāstra.* Dhanika cites this *gāthā* to illustrate this point. *(Pādayoḥ patanaṁ natiḥ).* In disentangling the husband's hair from her anklet the heroine forgets her jealous anger towards him and manifests clearly her anxiety for him by avoiding to cause pain to him — if she were to walk away angrily dragging his head !

25. होंत (भवत्, भविष्यत्) would be, prospective; आउच्छण (आप्रच्छन — expression of civility on receiving or parting with a visitor, welcome, bidding farewell or taking one's leave of) घरं घरेसु — गृहगृहेषु (= प्रतिगृहम् in each and every house). The *DR* speaks

of *Pravāsa (= bhinnadeśatā,* going abroad, journeying abroad) being absent from one's home on account of some business, tumult, scuffle or affray, or a curse. Of these three types, the first one (due to some *kārya*- business may relate to the present, past or future This *gāthā* illustrates *'yāsyat-pravāsaḥ'*

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Chapter V
Prakrit Verses In *Vyaktiviveka*

1. Ruyyaka, following Ānandavardhana and Vākpatirāja, speaks of *Vicchitti* (Strikingness, peculiar charm or beauty), *pratibhā* (creative imagination) and the subject matter of *kāvya* being endless :

   ---शब्दार्थयोर्विच्छित्तिरलङ्कार: । विच्छित्तिश्च कविप्रतिभोल्लासरूपत्वात् कविप्रतिभोल्लासस्य चानन्त्यादनन्तत्वं भजमाना न परिच्छेत्तुं शक्यते ।

   Vicchitti is nothing but the flashes of creative imagination. The creative imagination of a poet is endless; consequently, *vicchitti* too is endless. The subject matter of poetry is endless as declared by Ānandavardhana.

   Although diligently composed by thousands of poets who are lords of speech the subject matter of poetry is not exhausted like the *Prakṛti,* the primordial matter of the universe:

   वाचस्पतिसहस्राणां सहस्रैरपि यत्नत:। निबद्धा सा क्षयं नैति प्रकृतिर्जगतामिव ।। *DHV IV. 10*

   Vākpati, who wrote the poem *Gaüḍavaho* says the same thing in different words though:

   कत्तो णाम णइट्ठं सच्चं कवि-सेविएसु मग्गेसु । *सीमंते उण मुक्कम्मि तम्मि सव्वं णवं चेअ* // V.No. 85

   आसंसारं कइ-पुंगवेहि तद्दिअह-गहिअ-सारो वि । अज्जवि अभिण्णमुद्दो व्व जअइ वाआ-परिप्फंदो ।।
   — V.No. 87

2. Verse 2 is the same as *DHV* (2.6) *supra.*

3. Verse 3 is the same as *DHV* (35.13) *supra.*

4. Verse 4 is the same as *DHV* (27.11) *supra.*

5. Mahimabhaṭṭa cites this *Skandhaka* verse from *Setu* to illustrate the poetic blemish called *Krama-bheda.* A word like यथा, इव, वा, or a word like तुल्य, सम, समान which conveys the idea of comparison must necessarily be used immediately after the word denoting उपमान and not after the word denoting साधारणधर्म. In the example

under discussion इव (= व) is appropriately used after the उपमान-शब्द कमलाकर and बहुलप्रदोष; it is, however, not so used after the उपमान-शब्द शैल (सेल). Hence this *Skandhaka* verse is marred by the poetic blemish called *Krama-bheda.* Mahimabhaṭṭa suggests that if we read 'सेलं व उक्खअ-दुमं' the poetic blemish क्रमभेद would be removed.

6. This *gāthā* is the same as *DHV* (31.12) *supra.*

7. This *gāthā* is the same as *DHV* (33.12) *supra.*

8. This *gāthā* is the same as *DHV* (5.7) *supra.*

9. This *gāthā* is cited as an example of the poetic blemish called वाच्यावचन. Here there is no mention at all of any clue which would help us to decide whether the king is censured for his prodigality or is praised for his liberality or munifiscence.

10. This *gāthā* is the same as *DHV* (15.9) *supra.*

11. This *Skandhaka* verse is the same as *DHV* (21.10) *supra.*

12. This *gāthā* is the same as *DHV* (26.11) *supra.*

13. This *gāthā* is the same as *DHV* (23.10) *supra.*

14. This *gāthā* is the same as *DHV* (14.8) *supra.*

15. This *gāthā* is the same as *DHV* (4.7) *supra.*

16. This *gāthā* is the same as *DHV* (24.10) *supra.*

17. Mahimabhaṭṭa cites this *gāthā* to point out how it is marred by the poetic blemish called अवाच्यवचन "पत्ता णिअंबफंसं" -- इत्यत्र रोदनं बन्धनभयं चेति यद् द्वयमुत्प्रेक्षितं वर्तते, तत्र प्राधान्याद् रोदनाभिधायिन एव पदादनन्तरमुत्प्रेक्षावादिनि पदे वाच्ये यद् तस्यान्यतोवचनं सोऽवाच्यवचनं दोष; तस्य तादर्थ्येनाप्राधन्यात् । प्रधाने चोत्प्रेक्षिते तदितरदर्थादुत्प्रेक्षितमेव भवति । - व्य. वि. पृ ३८७

    According to Mammaṭa and Hemacandra, the poetic blemish 'अवाच्यवचन' falls under 'अस्थानस्थपदत्व'.

18. This *gāthā* is the same as *DHV* (1.6) *supra.*

19. This (second half of the) *gāthā* is the same as *DHV* (14.8) *supra.*

20. This *gāthā* is the same as *DHV* (45.15) *supra.*

21. This *gāthā* is the same as *DHV* (3.6) *supra.*

22. This *gāthā* is the same as *DHV* (36.13) *supra.*

23. This *gāthā* is read somewhat differently in *KP* (p.250) : विवरीअरए लच्छी बम्हं दट्ठूण णाहिकमलट्ठं । हरिणो दाहिणणअणं रसाउला झत्ति ढक्केइ ॥

The text of Mammaṭa nearly agrees with *GS(W)* 816. The earlier part of the first half differs : *'विवरीअरअम्मि सिरी'.*

The *Vajjālagga* (No 611) reads :

विवरीयरया लच्छी वंभं दट्ठूण नाहिकमलत्थं । हरिणो दाहिणणयणं रसाउला कीस झंपेइ ॥

The overall sense of the *gāthā* remains, however, the same. *Vajjālagga* includes this *gāthā* under the section called हियालीवज्जा (Section of Riddles). Mahimabhaṭṭa dubs it as a प्रहेलिका (a riddle or conundrum). The text, as presented in *Vajjālagga,* perfectly suits the form of प्रहेलिका.

24. This *gāthā* is the same as *DHV* (34.12) *supra.*

25. This *gāthā* is the same as *DHV* (22.10) *supra.*

26. This *(Skandhaka)* verse is the same as *DHV* (18.9) *supra.*

27. This *gāthā* is the same as *DHV* (20.9) *supra.*

28. This *gāthā* is the same as *DHV* (25.11) *supra.*

The text reads 'अवरुण्णमुहं' and its *chāyā* is given as 'अपरोषमुखीम्'. रुण्ण is रुदित. Read *H.* 8.1.209 : रुदिते दिना ण्ण :। *रुदिते* दिना सह तस्य द्विरुक्तो णो भवति । रुण्णं ॥ *Locana* (p. 268) comments : हृदये स्थापितो न तु बहिः प्रकटितो मन्युर्यया । अत *एवाप्रदर्शितरोषमुखीमपि* मां प्रसादयन् -- From this comment it is obvious that *Locana* had before it the reading अणरुट्ठमुहं. Hemacandra's *KĀŚ* and *KLV* (of an anonymous author) too read अणरुट्ठमुहं (= अरुष्टमुखीम्, अप्रदर्शितरोषमुखीम्). So it must be the original and genuine reading. Mahimabhaṭṭa's gloss *'अनाविष्कृतकोपचिह्नायाः'* also supports

this reading.

29. This *gāthā* is the same as *DHV* *(6.7) *supra.*

Madhusūdanī-vivṛti (p. 432) renders फिरं (? फिर) as क्षीरं in its Sanskrit *chāyā* which is, on its very face, wrong.

The reading खलाण, found in the *Locana* in place of जडाणँ, does not suit the context.

* * *

Chapter VI: Prakrit Verses In Śṛṅgāraprakāśa (Vol. I)

1. Bhoja pays handsome tribute to poets at the very commencement of his work: *"Rasa* is realised by the audience when presented by clever actors; or when they *(Bhāvas)* are meditated upon as described by poets in their poems. In this respect, things are not so charming when they are seen directly as when they are narrated by men of gifted speech. Therefore, we regard the poets as greater than the actors, their poetry (poem or text of the Drama) as greater than acting ---" *Bhoja's Sṛṅgāra Prākāśa* (pp. 75-76).

2. अग्गिणो अब्भुत्तणं (अग्नेः अभ्युत्तेजनम्) stimulation or blazing of fire by blowing air on it from one's mouth. समप्पिहिइ (समाप्स्यते) *fut. pass. 3rd pers. sing.* - will be achieved. देवरे पार्श्वस्थिते (loc. absolute construction) - while your brother-in-law is standing near you. मुखकमलचुम्बनलम्पट - greedy for kissing your lotus-like face.

   In *SK* Bhoja cites it as an example of 'अनियतानेकोपभोग्या सामान्या (नायिका)'.

3. Read दंसण-मणोरहो for दंसणमणोहरा in the second half and दर्शनमनोरथो for दर्शनमनोहरा in the corresponding *chāyā.*

5. Vide Extract from Sanskrit Commentary in Appendix I. *SK* (pp.319-320) cites this *skandhaka* from *Setu* as an example of चित्रा नाम स्वाभाविकत्वविभावनायां विभावना। He thus comments upon it: अत्रैकमेव मधुमथनमुद्दिश्यानेकस्तुङ्गत्वादेः प्रवृद्धत्वादिः प्रसिद्धो हेतुर्व्यावर्त्यते। स्वाभाविकत्वं च तं प्रत्येषां विभाव्यते । - पृ. ३२०.

6. Bhoja introduces this verse thus: 'नात्युत्तमपात्रप्रयोज्या पैशाची शुद्धा यथा ।' Ratneśvara thus comments on it: उत्तमादपकृष्टं मध्यमादुत्कृष्टं नात्युत्तमम् । 'प्रणमत - - - रुद्रम् ॥' एवं नाम देवीकोपे भगवतः प्रणयकातरता येन युगपदिव सर्वाभिरपि मूर्तिभिः प्रणमतीति प्रतीयमानोत्प्रेक्षा । - पृ. १४५.

7. Bhoja cites this stanza as an example of मागध प्राकृत. In *SK* (p. 144) too he cites this stanza with the introductory remark: 'हीनपात्रप्रयोज्या मागधिका यथा'. Ratneśvara after giving its Sanskrit *chāyā* remarks: अत्र मांसादिलाभहेतुतया समराशंसनं बीभत्समुन्मुद्रयद् हीनपात्रतां द्रढयति । *SP* (p. 102) reads 'हदमाणुश' whereas *SK* reads शद माण (? णु) श. There is no critical edition of *Veṇī Saṁhāra*. So it is not possible to settle the text of the whole stanza which is in Māgadhī.

14. The opening *skandhaka* is *Setu* (IX. 1) and the concluding one, Setu (IX. 96). Vide Extracts from Sanskrit Commentary in Appendix I.

19. This *gāthā* is already dealt with; vide *DHV* S. No. (52. 16) *supra.*

20. सामा (= श्यामा) is thus defined: शीतकाले भवेदुष्णा ग्रीष्मे च सुखशीतला । सर्वावयवशोभाढ्या सा श्यामा परिकीर्तिता ॥ — as cited in बालबोधिनी (पृ. ६३०).

21. This *gāthā* is already with; vide *DHV* S. No. (11.8) *supra.*

22. *ŚP* cites this *gāthā* as an example of 'अध्यासात्मिका तद्भावापत्तिः'. Bhoja thus explains this term: अर्थस्यातथात्वे ऽध्यासादिभिस्तथात्वापादनं तद्भावापत्तिः। सापि षोढा - अध्यासात्मिका ---- । तत्र जानतोऽप्यतस्मिंस्तदेतदित्यारोपणमध्यासः । पृ. २२४. अध्यास = अध्यारोप (In Vedānta philosophy): erroneously attributing the properties of one thing to another [considering through mistake a rope (which is not really a serpent) to be a serpent] वस्तुनि अवस्त्वारोपोऽध्यारोपः । In the province of poetry, however, this अध्यास or अध्यारोप is आहार्य (volitional), not स्वारसिक (natural, physically existing, not fictitious). बाहूमूल lit. arm-pit, secondarily, breasts close to arm-pits अद्धअंदाण परिवाडिं v. l. मुद्धयंदाण रिछोलिं *Gāhākosa* (V. No. 436). मुहा = मुधा in vain; M. V. Patwardhan thus remarks. "The crescent moon appearing in the western sky on the first evening of the bright half of a month is very faint and distant, and beyond your reach. But the several crescent moon-like nailmarks (? crescent moons of nailmarks) made by yourself in the arm-pit of your wife during amorous play with her, are quite distinct and within your easy reach — you can even touch them with your hand. This is the implication of the word *muhā*."

SK (p. 622) cites this *gāthā* with the introductory remark: परिहासः स्त्रियां (या) यथा - The stanza is addressed by a woman to her brother-in-law in a jocular or humorous manner.

23. खिक्खिरी: 'खिक्खिरी डुंब-चिंध-लट्ठीए' - डुम्बादीनां स्पर्श-परिहारार्थं चिह्नयष्टिः । *DŚS*, p. 93.

24. पडिवक्ख - प्रतिपक्ष (= सपत्नीजन) मन्यु-पुञ्जौ *(acc. plu.)* - clusters of jealous anger, i.e., exciting the jealous anger of rival wives; लावण्ण° - लावण्य-घटौ (कुट = घट) - pitchers of loveliness; पुरिस - पुरुषशतहृदयधृतौ - longed for by hundreds of men; कीस - कस्मात्; थणंती - स्तनन्ती groaning. Read: *SK* (V-v. 378); it is cited there as an example of वयसा परिपूर्णा मध्यमा (नायिका) यथा - (पृ. ६८४).

25. Vide Extract from Sanskrit commentary in Appendix I. *SK* (pp. 416-417) cites this *skandhaka* from *Setu* to illustrate परम्परा-रूपक (विकृतरूपकेषु शब्दभूयिष्ठरूपकभेद). Read Bhoja's *Vṛtti* and Jagaddhara's commentary on it (p. 417).

27. This *gāthā* is already dealt with; vide *DHV* S. No. (14.8) *supra.*

29. "अरिष्ट or रिष्ट was a Daitya, and son of Bali, sent by कंस to destroy कृष्ण. He assumed the form of a savage bull and attacked कृष्ण. By the superior strength of his arms, कृष्ण twisted its neck, pulled out its horn and thrashed it thereby so much that it vomitted blood and died on the spot (भाग. 10.36. 1-15). The arm of कृष्ण was a veritable bolt, dark like cloud or hard and dark; and when it fatally acted on the neck of अरिष्ट it resembled Yama's noose operating or extended at the time of the calamity of the final destruction." — *Līlāvaī*, ed. by A. N. Upadhye - Notes p. 322. The *Līlāvaī* (V.No.4) speaks of कृष्ण slaying Ariṣṭa who had assumed the form of a bull, by twisting its neck with his strong arm. The present *gāthā*, it would seem, speaks of the death of Ariṣṭa, the bull, by Kṛṣṇa's striking it (the bull) with his foot.

30. Among the love-festivals mentioned by Bhoja in his *ŚP* and *SK* there is this Śakrārcā (Indra-Pūjā). V. Raghavan refers to this Prakrit *gāthā* and observes: "The Prakrit *gāthā* here illustrating this festival refers to Indra at this festival, represented by a wooden post, as really a piece of dead wood, as he does not sprout forth even when touched by the lotus-like arms of the daughter of the farmer ----- This shows the celebration of this festival in villages and the happy time young people spent around the *Indra-dhvaja.*" Festivals, Sports and Pastimes of India p. 128, B. J. Institute of Learning and Research, Ahmedabad, 1979.

31. This *gāthā* is already dealt with; vide *DHV* S. No. (31.12) *supra.*

32. Bhoja cites this *gāthā* twice in his *SK* : once to illustrate *Melita*, a variety of the figure *Samādhi* (p. 456) and once again to illustrate *Guṇotprekṣā* (p. 467).

33. Bhoja cites this *skandhaka* in his *SK* also. There he introduces it with the remark— "उभयाभासो यथा-". The उभयाभास here stands for नायकाभास and नायिकाभास, which have been illustrated immediately before this introductory remark (in *SK*, p. 679). The stanza represents the moon as *nāyaka* and the East, the Early Night, Night and the West as *nāyikās*.

"When the moon embraced the Eastern region (पुव्वदिसा) (at the time of moon-rise), along with the moonlight (जोण्हा), and also resorted (betook himself) to (i.e., made love to) the commencement of the Pradoṣa (i.e. to the Early Night), and when the moon (also) started to go to the Western region (अवरदिसा), how, O, my friend, can the Night not waste away ?"

"The situation suggested (in the manner of the figura *Samāsokti)* is that of a woman (corresponding to रजनी) who cannot help wasting away when she finds her husband (symbolised by मिअंक, the moon) making love, by turns, with a number of women (including herself). पूर्व दिशा is love No. 1, अपरदिशा is love No. 2, प्रदोषमुख (commencement of the night, i.e., Early Night) is love No.3. A man making love with several women besides his wife, is called दक्षिण नायक. --- प्रदोषमुख is however difficult. प्रदोष itself is रजनीमुख (early night). Why is then मुख added to प्रदोष ? Are we to take प्रदोषमुख to mean रजनीमुख-वदन - the mouth (or face) of रजनी (symbolising a young girl) ? But there is tautology between प्रदोष (in the second quarter) and रजनी (in the third quarter). Perhaps प्रदोष symbolises a young girl and रजनी symbolises a grown-up *(prauḍha) nāyikā.*" - M. V. Patwardhan. As mentioned before, we have here उभयाभास - नायकाभास and नायिकाभास as the poet describes the Moon as *nāyaka* and the quarters of the region as *nāyikā* and *pratināyikā.*

34. This *gāthā* is already dealt with; vide *ŚP* S. No. (25.47) *supra.*

35. This *gāthā* is already dealt with; vide *ŚP* S. No. (27.47) *supra.*

36. This *gāthā* is already dealt with; vide *ŚP* S. No. (21.46) *supra.*

37. सूचीवेधे मुसलं(विक्षिपता) is a popular saying. Bhoja aptly remarks: अत्र सूचीवेधे मुसलप्रवेशो न संभवति, जनस्तु तमप्यकरोतीत्यनेन मुख्यया लक्षितेन तस्यासंभाव्यमानार्थवादिता लक्ष्यते। - शृं. प्र. प्रथमो भागः पृ. २३६. भुवनपाल observes: एतदुक्तं भवति - अयं दग्धलोकः सूक्ष्मसूचीसुषिरेण मुशलं प्रवेशयन्, छिद्रलवं लब्ध्वा, असंभाव्यमपि भावयति - गाथाकोश, टीका पृ. २३२. सूचीवेध - a tiny hole made with a needle, or the eye of a needle. It means "to exaggerate a minor matter out of proportion." --- similar to the English phrase "to make an elephant out of a louse, to make a mountain out of a mole." *Gathakośa*, Notes, p. 214 by M. V. Patwardhan.

38. This *gāthā* is already dealt with; vide *DHV* S. No. (10.7) *supra.*

39. Read दूइ for दूई. बोल्ल is one of the ten आदेश s for कथ्. Cf. बोल्ल and Mar. बोल(णे)- to speak, to utter. 'जह कंडुइअ-पंडुरं ण होइ' so that the scratched part of the skin does not become white and cause irritation. The idea is that the maiden messenger should scold the lover but at the same time she should see that he is not estranged from the *nāyikā*. कक्खड = कर्कश, harsh.

40. This *gāthā* is already dealt with; vide *DHV* S. No. (15.9) *supra*.

41. This *gāthā* is already dealt with; vide V. J. S. No. (1.19) *supra*.

45. Great poets, gifted with genius, present things in a charming way. By their wondrous power of creative imagination they represent real things as unreal, or unreal things as perfectly real, and sometimes they present vividly and realistically and in a striking manner, things as they exactly stand. Cf.:

"And as imagination bodies forth
The forms of things unknown the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name." — Shakespeare.

45.1 The following Prakrit *gāthā* was left out inadvertently: एद्दहमेत्तत्थणिआ एद्दहमेत्तेहि अच्छिवत्तेहिं । एद्दहमेत्तावत्था एद्दहमेत्तेहि दिअहेहिं ॥ (एतावन्मात्रस्तनिका एतावन्मात्राभ्यामक्षिपत्राभ्याम् । एतावन्मात्रावस्था एतावन्मात्रैर्दिवसैः ॥) The stanza describes the condition of a *proṣita-bhartṛkā* (the nāyikā whose lover is absent abroad) or of a girl who has grown very lean on account of separation from her lover. In the present case the *abhinaya* may take this or some such form: अभिनयोऽत्र स्तनप्रदर्शने हस्तस्य दाडिम-फलाकारः अक्षिप्रदर्शने तस्य पद्मदलाकारः अवस्थाप्रदर्शने तनुत्वसूचकम् उन्नमिततर्जनीकस्य हस्तस्य इतस्ततः संचालनम्, दिवससंख्याप्रदर्शने च उत्थापितचतुरङ्गुलीको हस्तः । Bhoja lists, for the first time, अभिनयः, etc. together: अभिनयोऽपदेशो निर्देशः संज्ञा इङ्गितमाकार इत्यभिनयादयः । and illustrates each one of them. He illustrates अभिनय with the above *gāthā*.

46. This *gāthā* is already dealt with; vide *DHV* S. No. (1.6) *supra*.

47. This *gāthā* is already dealt with; vide *DHV* S. No. (2.6) *supra*.

48. The accursed night (हतरात्रिः) is full of dense darkness (बहलतमा); पउत्थो (प्रोषितः) is absent abroad; शून्यम् - vacant (none else in the house than myself); सअज्झिअ (प्रतिवेशिन्) neighbour; जग्गेसु (जागृहि) keep awake; न मुसिज्जामो (न मुष्यामहे) we are (i.e., I myself am) not robbed.

The suggested sense is : O, neighbour, keep awake throughout the night, visit my house fearlessly, as the husband is absent abroad, I am alone in the house and the night is pitchy dark. Let us then enjoy the delights of love to our hearts' content.

49. Bhoja comments on this *gāthā* as follows : अत्र गृहपतिक्षेत्रे दुष्टवृषवारणपरे निषेधवाक्ये उपपतिवारणं निषेधान्तरं प्रतीयते । *SK* (p. 549) cites this *gāthā* as an example of अन्यापदेश. Read also सप्तशतीसार (*Gāthā* No. 88) commentary (p. 35).

50. Read सप्तशतीसार (Gāthā No. 85) commentary (p. 34) : णिअंसण-शब्दो वस्तु (? वस्त्र) - वाची देश्यः । काचिदसती युवतिर्वनान्तरमुपागत्य मधूक-कुसुमानि संगृह्य प्रतिनिवर्तमाना मध्ये मार्गं कस्मिंश्चिदभिरूपे यूनि पथिके तान्यादातुं करं प्रसारयति सति तं प्रति, हे पान्थ, मधूकैः किं वा । नितम्बादंशुकं यदि हरसि तदारण्ये कस्य कथयामि । ग्रामो दूरे, अहमेकेत्यनेन तद्दर्शनादुत्पन्नमन्मथव्यथापदेशादुपभोगाय वासो हरेति तं प्रति बोधितवतीत्यभिप्रायः ।

51. Bhoja thus comments on this *gāthā :* अत्रान्येन पथा व्रजेति विधिनिषेधयोरभिधाने हे स्वकान्ताभिरूपतांविकत्थन पान्थ अभिरूपक इह ग्रामे भवतो गृहपतिसुता द्रष्टव्यरूपेति विध्यन्तरं प्रतीयते । — पृ. २४८.

52. This *gāthā* is already dealt with; vide *DHV* S. No. (31.12) *supra*.

53. Bhoja introduces this *gāthā* with the remark : क्वचिद् विधावनुभयं यथा — and after citing it thus comments on it : अत्र शनैर्व्रजेति विध्याभिधाने न विधिर्नापि निषेधोऽपि तु वर्णनामात्रं प्रतीयते । पृ. २४८.

54. This *gāthā* is already dealt with; vide *DHV* S. No. (4.7) *supra*.

55. This *gāthā* is already dealt with; vide *DHV* S. No. (3.6) *supra*.

56. Read in the first half of the *gāthā* गोला-णईऍ. तूह = तीर्थ, 'Ghāṭa'; कच्छ - a bank; चक्खंतो (= आस्वदमानः) = tasting, chewing, चक्खिअं = आस्वादितम् (Hem. 8.4.258); चक्ख appears to be connected with जक्ष् to eat and the Mar. root चाखणे seems to be derived from the Prakrit चक्ख. राइआइ पत्ताइं (राजिकायाः पत्राणि) : pungent leaves of a mustard plant. उप्फडइ = उत्पतति jumps up; खोक्कएइ (= खोक्कशब्दं करोति) growls. Cf. Mar. खोकणे. पिट्टेइ (Cf. Mar. पिटणे); beats or strikes with hands. The figure of speech is स्वभावोक्ति (Natural or Realistic Description).

57. This *gāthā* is already dealt with; vide *DHV* S. No. (42.14) *supra*.

58. This *gāthā* is already dealt with; vide *DHV* S. No. (5.7) *supra*.

59. This *gāthā* is already dealt with; vide *ŚP* S. No. (5.44) *supra*.

60. Read the text of this *gāthā* as follows :-
सच्चं धण्णा धण्णा जा तइआ केसवेण गिरिधरणे ।
गुरुभार- वावडेण वि अज्जुअ-अच्छं चिरं दिट्ठा ॥
(सत्यं धन्या धन्या या तदा केशवेन गिरिधरणे ।
गुरुभारव्यापृतेनापि ऋजुकाक्षं चिरं दृष्टा ॥)
In connection with the restoration of this *gāthā* read Dr. H. C. Bhayani's excellent paper *Pālī, Dhanyā and Cārukeśī* (Three of the earliest mentioned Kṛṣṇa's sweethearts) in Aspects of Jainology - Vol. 2 - Pt. Bechardas Doshi Commemoration Volume, P. V. Research Institute, I. T. I. Road, Varanasi 5.
Dr. Ghatage in his reply to my letter reads the text as given above. He translates it thus : "Indeed Dhanyā is fortunate because at that time she was looked at by Keśava at the time of supporting the mountain, though engaged by the heavy burden, with a straight eye (ऋजुक - अक्ष) for a long time."
He further writes : "This is समाख्या 'name which is significant like उद्भिदा यजेत, because here the *pada* धन्या explains the meaning of the संज्ञा (proper name) of the girl 'fortunate'. --- The reading सण्णा cannot be suitable here. अज्जुअ is ऋजुक and not a sideglance. The reading on page 269 वि / अ अज्जुअअच्छं अन्-ऋजुक may give that meaning but the scanning of the line does not admit it. गुरुभारवावड़ेण वि अअज्जुअअच्छं चिरं दिट्ठा ॥ which is wrong. Hence one अ must go, which will give us 15 मात्राs."

68. Read in the first half of this *gāthā* अवर-पआ and in the second half (?सरअ-) and in the Sanskrit *chāyā* शरच्छ्री: for नभ:श्री, as given by Dr. H. C. Bhayani in his *Gāthā-Mādhurī* (in Gujarati) *Śuddhī-Vṛddhī*, p.30, — available at Vora and Company, Ahmedabad, Gandhi Marg, Ahmedabad 380 001.

69. Read in the second half of the *gāthā :* वासात्तद्धत्तः अ ।

70. लेहणी (= लेखनी) reed - pen.

74. पारअ (= प्रावारक) a garment (warm clothing); Read 'पारओ पावारओ' under Hem I. 271
णिसम्मइ (नि + सद्) to sleep, repose - PSM = निश्राम्यति = विश्राम्यति rests, reclines, sleeps—*Gāhākosa,* Notes, (p. 234) - M. V. Patwardhan उम्हाअंतत्थणी (ऊष्मायमाणस्तनी), having (naturally) warm breasts.

अत्र प्रावार-विलासाग्नि-गर्भगृहकाणि हैमन-शीतार्ति-निवृत्तये प्रवृत्तानि तदर्थकारिणोपारूढ-यौवनोपगूढप्रियाकुचोष्मणा निवर्त्यन्ते ।

76. जीआ = (ज्या) bow-string; मग्गण (मार्गण) = an arrow; धनुइट्ठी = धनुर्यष्टि :- a bow (lit. a bow - stick); Bhoja introduces this *gāthā* with the words : "यत्रैकावधारणे नान्यत् पराक्रियते सा नियमनैषेधिकी । यथा -".

And after citing this *gāthā,* he observes : अत्र ज्या - मार्गण - धनुर्यष्टीनामन्यत्र भेदेनोपलम्भात् कन्दर्पविषयेऽपि तद्भेदोऽ नु-वृत्त : । कुवलयविलोचनादृष्टेस्तेन तेन संस्थानेन तत्तत्कार्यकरणात् सैव सर्वात्मिकेत्यवधारणं निवर्त्यते । - पृ. २८०.

77. This *gāthā* is included in सुभासियगाहासंगहो at S. No. 21 (vide *GRK,* p. 68), but with some variant readings. There the text runs as follows :

हारो उरस्स, सवणाण कुंडले, मेहला नियंबस्स ।

नयणाण पुणो गरुए वि ऊसवे कज्जलसलाया ॥

The overall sense, however, is identical.

* * *

Śṛṅgāraprakāśa (Contd.---)

(Vol. II)

78. *GS* III. 19 : The earlier part of the first half reads :

"सच्चं भणामि बालअ;"and GS III. 15, leaving the earlier part of the first half reads : णिअअं चिअ वल्लहं महं जीअं । तं तइ विणा ण होइ त्ति तेण कुविअं पसाएमि ॥

The text of the *gāthā*, as printed in Mysore edn. (p. 309) needs to be corrected; there the first half is metrically defective. So to remove this flaw, we should read:

सच्चं भणामि बालअ णिअअं चिअ वल्लहं *(महं)* जीअं ।

[सत्यं भणामि बालक निजकमेव वल्लभं (*मम*) जीवितम् ।]

And in the second half we should adopt Weber's reading कुविअं (= कुपितं) which is decidedly better than the reading कुलअं (= कुलजं) of the *ŚP.*

79. कलिज्जिहिसि (= कलिष्यसे i.e., ज्ञास्यसे) you'll be regarded अद्धच्छि- पेच्छिअं (= अर्धाक्षि-प्रेक्षितम्) lit. a glance through a half-closed eye i.e., a sidelong glance.

81. Cf. with this *gāthā, Amaruśataka,* V. No. 102.

82. Vide Extract from Sanskrit Commentary in Appendix I.

84. Mysore edn. reads 'पिल्लं', whereas Bhuvanapāla reads बिल्लं and gives रहस्यं as its equivalent. PSM does not record this word. Is the Mar. word बिंग (= रहस्य) in any way related to this बिल्ल ?

The speaker wants to emphasize this point : "Your wife is सती (a chaste lady), because she has got such an incomparably handsome young man like you as her husband. If I am disloyal to my husband and in love with you that is because he is quite worthless and so very inferior to you. That is how you are the cause of your wife's chastity and my unchastity."

85. Read Extract from Sanskrit Commentary in Appendix I.

There is a pun on the word श्री : 'श्री शब्दो लक्ष्म्यां च विभूत्यां च वर्तते ।

The stanza contains the figure मालोपमा.

87. Bhoja illustrates the sentence defect, called संकीर्ण, by citing this *gāthā* : वाक्यान्तरपदैर्मिश्रं संकीर्णमिति तद्विदु : । - पृ २१. (It is one of the 16 वाक्यदोषs.) After citing the *gāthā* he remarks : अत्र काकं क्षिपति, कूरं खादति, कण्ठे नप्तारं गृह्णाति, श्वानं भीषयते, इत्यादौ वक्तव्ये यथोक्तपदविन्यास: संकीर्यते । - सरस्वती°, पृ. २१-२२.

88. Ratneśvara, Bhoja's commentator cites this stanza to illustrate a sentence - defect, called अपद. For an exposition of this *Doṣa,* the curious reader is referred to Ratneśvara's commentary on *SK* (I. 31, pp. 22-23).

89. Bhoja cites this *gāthā* to illustrate the *Vākyadoṣa* called अशरीर. It is the flaw of the absence of the verb in a sentence. In this *gāthā* the verb, say "Bow down to", is absent. So this sentence is vitiated by the flaw *aśarīra.*

90. Bhoja cites this *gāthā* to illustrate the *Vākyadoṣa,* called न्यूनोपमा (which is really one of the Upamā-doṣas). Here वापी is the उपमेय and वधू the उपमान. The *gāthā* presents the *upameya* (वापी) with three विशेषणs (attributes १ संहत° २ विकसित° and ३ मृणाल°), but fails to give two of the three corresponding विशेषणs of the उपमान - वधू. Hence Bhoja declares : अत्र नेत्र-बाहूपमापदानां वधूविशेषणत्वेनानुक्तत्वादिदं न्यूनोपमम् ।- सरस्वती°, । पृ. २६. *ŚP* terms it ऊनोपमम्.

91. Bhoja cites this *gāthā* to illustrate the defect occurring in a sentence called 'अधिकोपमम्'. In this *gāthā* there is one विशेषण (attribute) of the उपमान in excess viz. the swarm of bees for which there is no mention of a corresponding विशेषण of the उपमेय. Hence the defect occurring in a sentence called अधिकोपम.

92. Bhoja cites this *gāthā* as an example of the वाक्यार्थ-दोष called 'अपक्रमम्'. It is the lack of the natural order in mentioning things. (तिथिवारज्ञानानन्तरं क्षुरकर्म, तत : स्नानभोजने, इति लौकिक: क्रम : । रत्नेश्वर, पृ. ३९.

Bhoja comments on the *gāthā* pointing out why the *gāthā* is vitiated by the said flaw अत्र क्षुर-कर्मणो ऽ नन्तरं नक्षत्रादिप्रश्नादिदमपक्रमम् । - सरस्वती°, पृ. ३९.

93. Bhoja cites this *gāthā* as an example of the Vākyārtha - doṣa called खिन्न. "It is defined as a poet's incapacity or failure to continue or sustain the development of an idea taken on hand." After citing the *gāthā,* Bhoja observes : अत्र प्रक्रान्तस्य नवपरिणयवतीस्वरूपभणनस्यानिर्व्यूढत्वात् खिन्नत्वम् । - सरस्वती°, पृ. ३९.

Ratneśvara thus comments : '---- उपक्रान्तनिर्वाहाशक्तो लोके खिन्न इत्युच्यते । --- नवपरिणीतास्वभावलक्षणार्थस्तावदुपक्रान्तस्तथा सति यो जन्माभ्यस्तपितृगृहवियोगवेदनादूनमानसाया अत्यन्तापरिशीलितेन देवरेण संस्थापनाप्रकार : स न जातौ निविशते । परिशीलितभर्तृकुलाया कुलायां वा । तस्यौचित्यात् तस्या एव हि किञ्चन वक्तव्यं भवति' इत्याह - अत्र प्रकान्तस्येति ।

94. Bhoja cites this *gāthā* as an example of the *Vākyārtha-doṣa* called परुष. "Paruṣa is a kind of Atimātra. It is defined as *krūra - artha.* Its absence is the Mādhurya guṇa of Artha --- ". Bhoja defines it as —

यत्तु क्रूरार्थमत्यर्थं परुषं तु तदुच्यते । and माधुर्यमुक्तमाचार्यै : क्रोधादावप्यतीव्रता । - *Bhoja's Sṛṅgāra Prakāśa.* (p. 239).

After citing the *gāthā,* Bhoja remarks : अत्र खाद विषमित्यादीनां क्रूरार्थानामभिधानात् पारुष्यम् । सरस्वती°, पृ. ४०.

Ratneśvara thus comments on the *gāthā* :- यतो बालो दन्तैर्मातु : स्तनं दशतीति जातिस्तस्याः पुनरेवंविधं परुषमभिधायित्वमनुचितम् । अतिपारुष्यमेव चात्र विरसताहेतु : । - रत्नेश्वर पृ. ४१.

95. Bhoja cites this *gāthā* as an example of the Vākyārtha- doṣa called असदृशोपमम्. After citing the *gāthā,* Bhoja thus comments on it :

- अत्र कोपानल - निर्दग्ध - मुग्ध - मन्मथ - शरीरस्य हरस्य नितम्ब - निर्गतस्रोतसा हिमवद् - गिरिणा सहासादृश्यादिदम् असदृशोपमम् ।. - सरस्वती°, पृ. ४२.

96. Bhoja cites this *gāthā* to illustrate the defect, called निरलंकार. It occurs if the expression is bald, without any charm, devoid of the prime essential element of beauty - *Vakratva* (Strikingness). After citing the *gāthā,* Bhoja remarks : अत्र कोलादे : स्वरूपाद्यनभिधानाद् जात्याद्यलंकारासंभवे निरलंकारनामायं वाक्यार्थदोष : । सरस्वती°, पृ. ४४.

Ratnesvara thus comments : वक्रताव्यतिरेकेऽलंकारसामान्यमेव न स्यादिति निरलंकारमित्युक्तम् --- अत्रेति । स्वं रूपं चमत्कारकारि कविप्रतिभामात्रप्रकाशनीयं रूपं तदेवालंकारकक्षमधिशेते । न चात्र तथा किंचिदभिहितमतो न जात्यलंकार : । एवमन्योऽप्यलंकारो नास्ति । पृ. ४४.

97. Bhoja cites this *gāthā* to illustrate the defect, called युक्तिविरुद्ध — against evidence, lacking in proof. After citing the *gāthā,* Bhoja thus comments अत्र कूर्मी-पृष्ठे कमलोद्गतेरयुक्तियुक्तत्वाद्युक्तिविरुद्धमिदम् । - सरस्वती°, पृ. ४६.

Ratneśvara's comments run thus : ---- युक्ति : प्रमाणम् । --- कमलजातेः पङ्कजप्रभवाया एव निश्चयात् कूर्मपृष्ठादुद्गमे न कश्चित् प्रमाणं कदापि कस्याप्यवतरति --- । पृ. ४६.

98. Bhoja cites this *gāthā* to illustrate the defect, called औचित्यविरुद्ध (Impropriety). After citing the *gāthā,* he thus comments : अत्र पामरस्य पट्टांशुकोत्तरीयाभरणानौचित्याद् औचित्यविरुद्धमिदम् ।

99. Bhoja introduces this *gāthā,* in the context of वैशेषिक गुण. Vaiśeṣika Guṇas or Doṣa-guṇas — which are cases of Doṣas turning out to be Guṇas under certain circumstances. ये तु दोषा अपि आश्रयविशेषाद्युपाधेर्गुणत्वमाश्रीयन्ते ते वैशेषिकाः । यथोच्यते —

Vinaya (modesty) is a Guṇa of women, and Avinaya (lack of Vinaya) is a Doṣa. But in the case of public women it is Avinaya that is a Guṇa, just as smoke which is otherwise a Doṣa is Guṇa when it emanates from ignited (fragrant) sandal wood.

100. Read the fourth quarter thus : होंति हरी सप्प-सिंहा वि ॥

Bhoja introduces the *gāthā* with the remark :

अप्रसिद्धार्थप्रयुक्तं गूढार्थम् । तस्य तद्-व्याख्यानादौ गुणत्वं यथा — शृं. पृ. २४५.

After citing the *gāthā* in his *SK* Bhoja thus comments : अत्र मण्डूक-मर्कटसर्पसिंहेष्व-प्रसिद्धप्रयोगत्वाद् गूढस्यापि हरिशब्दस्य स्वयं व्याख्याततत्वाद् गुणत्वम् । - सरस्वती°, पृ. ९३.

V. Raghavan in his work on '*Bhoja's Sṛṅgāraprakāśa* (pp. 835-836, 1963 edn.) discusses the problem of the identity of poets mentioned in this Prakrit *gāthā.* Curious readers may refer to that discussion.

102. Cf. प्राकृतेऽपि यथा —
जह ण्हाउं ओइण्णे अब्भुत्तमुल्हसिअमंसुअद्धंतं ।
जह य ण ण्हाओसि तुमं सच्छे गोलानईतूहे ॥७.५॥
अब्भुत्तं अभिषिक्तम् । तूहं तीर्थम् ॥७.५॥

टिप्पणक : जह ण्हाउं ति — स्नातुमवतीर्णे सात्त्विकभाववशात् आर्द्रं सत् उत्प्रस्तम् पर्यन्तं 'अद्धंतो पेरंते' इति वचनात् । उद्धृतशफरीं दृष्ट्वा चकितो न स्नान इति संटङ्क : । *Chando'nuśāsana* of Hemacandrasūri ed. by Prof. H. D. Velankar, Bharatiya Vidya Bhavan, 1961, p. 4.

104. V. L. = *Vajjālagga.* सत्थरअं. (i) स्रस्तरकम् = bed (ii) स्वस्थरतम् = comfortable sexual intercourse; गामणि - ग्रामणी = the leader or chief of a village; उण्णअ-पओहर i) (उन्नत-पयोधरान्) clouds rising in the sky; ii) उन्नत-पयोधरौ plump, swelling breasts.

The speaker throws a suggestion to the wayfarer that he should stay over night and enjoy the delights of love in her (charming) company.

106. अकटम्=आश्चर्यम्; गुमटी=मनोज्ञा Cf. Mar. (गोरी) गोमटी; लवइ : आस्फालितखड्गस्येव स्फुरणे लवइ इति महाराष्ट्रदेशी । तथा च प्रयोग: — 'लवइ अ विज्जूमणोहरी' इत्याराध्या: । याम्यो=दक्षिण: ।

निवारअ निर्वञ्चक: वारकशून्यो वा --- । अतो नकजनकजन्नार्थो नार्थ: ईर्ष्यारोषलक्षणेन प्रतिकूलभावावलम्बिना मानेन, तस्मात् प्रियमेव प्रतिजाहुदा याम: --- । - रत्नेश्वर, पृ. १४८.

He introduces this stanza with the statement : "दुर्विदग्धादिपात्रप्रयोज्या संकीर्णा यथा --" and after citing it, comments on it thus : सोऽयं संस्कृत-महाराष्ट्रापभ्रंशयोगस्तिलतण्डुलवत् संकीर्णा जाति: । सरस्वती°, पृ. १४७.

107. Read the line thus : गोसे तिविंछि - (? तिंगिच्छि -) रिछोली तल्लत्तूहे विवल्लिदा ॥

There does not seem to be a word like तिविंछि in Prakrit. It is possibly a corrupt form of तिंगिच्छी. Hemacandra records in his *DSS* (p. 157) : तिंगिच्छी तिंगिया य कमलरए । गोसे प्रभाते, तिविंछि (? तिंगिच्छी) रिंछोली कमलरज:पङ्क्ति: । तल्लमल्पसर: । तूहं तीर्थम् । विवल्लिदा प्रसारिता । — रत्नेश्वर, पृ. १४८.

109. The two words कणइल्ली and वाअडी are synonyms of शुकी (a female parrot). The three words कुन्त, कीर and पूसअ are synonyms of शुक (a parrot). Hemacandra records in his *DSS* (p. 74):

'कणइल्ल - कीर - कुंता सुगम्मि' - कणइल्लो, कीरो, कुंतो त्रयोऽपि शुकवाचका: ।

The situation described by the poet is something like this : A विट (paramour) imitating parrot's speech started talking to his beloved, of course, in fun. His beloved then angrily replies to him thus : "A female parrot talking to a parrot, alone knows the prattling of a parrot. Give up the parrot's speech; I am not indeed, O, you foolish one, that bold or disloyal parrot."

110. Bhoja cites this *gāthā* as an example of अभिनय (gestures, acting), one of the six kinds of पठिति (lit. reading; the changing of the meaning of a sentence from one thing to another. This changing is effected by six means.) V. Raghavan explains it thus : The fifth Paṭhiti is Abhinaya paṭhiti, cases of verses which are read with the accompaniment of some action to specify the meaning of certain words." Also read :

"अभिनयश्च साक्षादिव अर्थाकारादिप्रदर्शिका हस्तादिक्रिया।" In the *gāthā* under consideration the word एतावत् is अनेकार्थ, as it can express any sense that we can convey by a gesture. So by appropriate gestures the word एतावत् in this *gāthā* is restricted to four different meanings.

111. 'भद्रं भवतु सरस्वत्या:' — 'May bliss come to us all from सरस्वती, the Goddess of Learning.'

'नन्दन्तु व्यासादय :' — 'May Vyāsa and others (say, Vālmīki, Bhāsa, Kālidāsa, Bhavabhūti, Bāṇabhaṭṭa, etc.) rejoice.'

विदग्धप्रिया (वाणी)—dear to the learned; the poet recognises only three styles-(1) वच्छोमी (= वैदर्भी), the style of the people of वत्सगुल्म (Prakrit वच्छोम), a city in the Vidarbha country; (२) मागधी is better known as गौडी; and (3) पाञ्चालिका (better known as पाञ्चाली). He ignores the fourth style known as लाटी. काव्यकुशला: are the सहृदयs — sensitive and sympathetic readers. ज्योत्स्नां चकोरा इव - the चकोर birds are noted for their fondness for the moonlight; विलिहन्तु - may they relish, enjoy.

112. णिएऊण (= दृष्ट्वा) Hemacandra (8.4.181) records 15 Ādeśas i.e., — substitutes for the root दृश् in Prakrit.

118. The verse is cited by Bhoja to illustrate हल्लीसक. For an idea of हल्लीसक one of the twelve उपरूपकs, vide V. Raghavan : *Bhoja's Sṛṅgāra Prakāśa* (1963 edn. pp.546-547).

119. Read the verse as follows :-

"अइ दुम्मण-दुम्मणआ अह किं णो पुच्छामि तुमं। ण जिविज्जइ जेण् विणा सो परिहिज्जइ कीस जणो ॥
अयि दुर्मनसां दुर्मनस्क अद्य किं नु पृच्छामि त्वाम्। न जीव्यते येन विना स परिह्रियते कस्माज्जन: ॥

The metre is very close to भामिनी (विरहाङ्क' s वृत्तजातिसमुच्चय, ed. Velankar, III. 51, p. 33); only the second line is irregular and so possibly corrupt."

- Dr. H. C. Bhayani

The verse is cited to illustrate रास [तदेव (= हल्लीसकमेव) तालबन्धविशेषयुक्तं रास:]. For an idea of रास / रासक, read *Bhoja's Sṛṅgāra Prakāśa* (pp. 561-562).

120. This *gāthā* is cited to illustrate *Pṛṣṭa-praśnam,* one of the six kinds of *praśnottaram.* Bhoja in his *SK* (p. 304) explains it thus :

अत्र य एव प्रश्ना: 'क: स योजनपाद:' 'क: स यो दण्डानां द्वे सहस्रे' इत्यादय: त एव 'क्रोशो योजनपाद:' 'कोदण्डानां द्वे सहस्रे' इत्यादीन्युत्तराणि भवन्ति । एवं 'का काली का मधुरा किं शुकपृथुकाननच्छायम्' इत्युत्तरं किमभिहितशेषस्य प्रष्टव्यमिति पृष्टप्रश्नम् ।

121. Bhoja cites this *gāthā* to illustrate 'अभिप्रायगूढम्,' one of the six kinds of Gūḍha. After citing the *gāthā* he comments on it thus : "अत्र निरीक्षितमनेनात्र पुरुषायितलक्ष्म पादलाक्षादिकं, तेन नियुङ्क्ते मां नृ-कर्मणीत्यभिप्रायेण वध्वा: शयनावलोकनमित्यभिप्रायगूढम् । - सरस्वती°, पृ. ३०२.

There is a section devoted to हियाली in *Vajjālagga.* हियाली is equated with हृदयवती (गाथा), a stanza which has a heart i.e., a hidden meaning underlying the apparent expressed sense. It puzzles the reader in the matter of finding out the hidden meaning. हियाली therefore means a riddle. It corresponds to Sanskrit प्रहेलिका. The riddle is thus explained : The brother-in-law discovers saffron-coloured foot-marks on the bed-sheet of his sister-in-law and learns of her विपरीत-रत (on the previous night) from those foot-marks. He asks her to take the sword and report on duty at the king's palace in place of her husband. She is convinced that he has discovered her secret and casts a perplexed glance at the bed-sheet marked with her foot-marks. The sword is a symbol of manliness.

122. Bhoja, following Rudraṭa, cites this stanza as an example of भाषा (= संस्कृत and अपभ्रंश) श्लेष.

123. Bhoja cites this *gathā* as an example of Veṣa, one of the varieties of Jāti (Natural Description). After citing it he comments on it thus : अत्र वसन्तोत्सवे ग्रामतरुणीनामयं वेषो जनमन:प्रमोदाय जायत इति वेषो नामायं जातिभेद : । - सरस्वती°, पृ. ३१४.

G S (W) reads 'Khaṇa' for 'Chaṇa', and 'Kaṇṇa gaa' - (or - 'kaa' v. l.) for 'Kassa kae'. It deserves our notice that Bhoja quotes this very *gāthā* further on (p. 664) with the introductory remark : वसन्तावतारदिवस : सुवसन्तको यथा - "There it reads in the second half of the *gāthā* कण्णकअ°, which agrees with the reading in *GS (W).* For the festival सुवसन्तक, read *Bhojas Sṛṅgāraprakāśa,* pp. 650-651.

124. The subjects of Jāti, (Natural Description) may be an innocent young woman, a child, lower animals and persons of inferior rank. Here Bhoja cites an example

of the figure Jāti giving the natural description of an innocent, inexperienced newly-wed girl. णहवअ (= नखपद; also called नखक्षत, नख-व्रण) nail-marks. Note : This *gāthā* is cited also in *SK* III, (p.315, v.5) in the same context.

125. Read : Vāhittā paḍivaaṇaṁ --- (p. 393)

Bhoja introduces this *gāthā* with the words : "प्रतीयमानमिङ्गितलक्ष्यं यथा" - "and adds at the end : प्रतिवचनादान-परिजनप्रकोपाभ्यां, प्रदीप्यमाने नदीकच्छे इति हेतुना प्रत्याय्यमान: संकेतकुडयाङ्ग (? कुडुङ्ग=लतागृह -) दावोद्भव-वधूमनस्तापो वाक्यार्थत्वेन लक्षित इत्ययमिङ्गितलक्ष्य: प्रतीयमान: सूक्ष्मभेद: । - सरस्वती°, पृ. ३३६.

वाहित्ता = व्याहृता spoken to; एक्कमेक्कस्स = एकैकस्य (with everyone she comes across); कज्जेण विणा = कार्येण विना without any rhyme or reason; पलिप्पमाण = प्रदीप्यमान blazing up; णईकच्छ = नदी-कक्ष lit. the bank of the river, and secondarily, the shrub or thicket or woods on the bank (her rendezvous, place of meeting with her lover by appointment).

Note : This gāthā is cited also in *SK*III, (p. 336, v.51) in the same context.

126. Read in the *chāyā* श्यामायते श्यामलाया. Bhoja cites this *gāthā* as an example of "आकार-लक्ष्य: प्रतीयमान: सूक्ष्मभेद:". सामाइ (= सामाएँ, *denom.* from साम = श्याम) सामाअए = श्यामायते = becomes dark; श्यामला (= श्यामा) a young damsel having dark (yet attractive) complexion; अद्धच्छि° - अर्धाक्षिप्रलोकनशीला casting (guilt-conscious) glances at her lover जंबू° (जम्बूदल-कृत-कर्णावतंस-भ्रमणशीले) roaming or wandering about near her house with Jambū- leaves placed on his ear as an ear-ornament. The idea is : the young girl failed to keep her appointment with her lover under the Jambū tree. To convey to her this fact, the lover the हालिकपुत्र wears Jambū-leaves as ear-ornament. The girl feels guilty and consequently her face becomes dark.

Read; अत्रार्धाक्षिप्रलोकन-मुखश्यामताभ्यामाकाराभ्यां जम्बूदलकल्पितावतंस इत्यनेन प्रत्याय्यमान: संकेतगमनभ्रंशसंभव: श्यामाया मनस्तापो लक्ष्यत इत्ययमाकारलक्ष्य: प्रतीयमान: सूक्ष्मभेद: । - सरस्वती°, पृ. ३३६.

127. Bhoja cites this *gāthā* as an example of the figure सार (which is called उत्तर in *SK* (p. 337) which he defines as 'फल्गुनिरासेन अफल्गुनिर्धारणं सार: ।' Setting aside what is trifle or trivial or worthless and specifying or determining what constitutes excellence. This figure Sāra is two-fold : 1. *dharma-rūpaḥ* 2. *dharmirūpaḥ*. This

example illustrates the variety. Bhoja thus comments on this *gāthā* in *SK* :

अत्र प्रौढानां सुशिक्षितं सुरत-कर्म, अप्रौढस्त्रीणां पुनरशिक्षितं सुखयतीति कर्मान्तरलक्षणेभ्यो धर्मेभ्य: सुशिक्षिता-शिक्षितरतकर्मलक्षणा धर्मा: स्त्रीधर्मव्यतिरेकेण प्रतिपाद्यन्त इति धर्मव्यतिरेकरूपोऽयं सार: । -सरस्वती°, पृ. ३३८.

This very *gāthā* is again cited by Bhoja on p. 635 with some variants :

पोढमहिलाणं जं सुट्ठु सिक्खिअं तं रए सुहावेइ ।
जं जं असिक्खिअं णववहूणं तं तं *धिइं* देट्ठ (?देइ) ॥
सरस्वती°, पृ. ६३५.

(--- यत् सुष्ठु शिक्षितं ---।
--- धृतिं (ददाति) ॥).

128. Bhoja cites this *gāthā* as an example of the variety of Bhāva, called Sodbhedaḥ. He comments on the *gāthā* as follows :-

अत्र सालोक एव सूर्ये गृहपतेर्गृहागमनं गृहिण्याश्च यत्पादधावनं तदावाभ्यामद्य वेश्मनो न निर्गन्तव्यमिति भाव: । स च द्वयोरपि हासेनाभित उद्भिद्यत इत्यभित: सोद्भेदोऽयं भाव: । - सरस्वती°, पृ. ३७७.

Bhoja later on cites this *gāthā* to illustrate one of the eight types of *nāyikā*, called *svādhīnapatikā*- who is absolute mistress of her lover, and he her obedient slave.

Bhuvanapāla's comments on this *gāthā* thus run : ---अनया प्रयुक्त्या अवरुद्धोऽहमनयेति हसत: । साऽपि कीदृशी । हसन्ती स्मयमाना । अथ मा खल्वयम् अन्याङ्गनासंभोगसुखलालसतया निर्यासीदिति व्यपदेशेन प्रियं निरुणद्धीति । असमय एव पादप्रक्षालनम् उभयाभिप्रायपरिज्ञानं च उभयोर्हासहेतु: । - गाहाकोस, पृ. ६४.

129. Hemacandra reads 'हंद पलोएसु' (8.2.181) and explains हंद as गृहाण 'Take this'. Bhoja cites it as an example of the variety of Bhāva, called Sodbheda. The first example illustrates भाव-अभित: सोद्भेद:, whereas this second illustrates भाव - एकत: सोद्भेद: । Bhoja thus comments on this *gāthā* : अत्र सुतस्य दन्तोद्गमाद् अहमुपभोगयोग्यस्मीति गृहिण्या एवमभिप्राय: प्रकर्षविकासितनयनतयोद्भिद्यते; न पुन: पत्युरित्येकत: सोद्भेदोऽयं भाव: । - सरस्वती°, पृ. ३७७.

According to Bhuvanapāla, the hidden meaning of the *gāthā* is as follows : "The wife cleverly suggests to her husband that sexual relations, suspended during her pregnancy and since her delivery, can now be resumed." *Gāhākosa*. (Notes,

p. 145.
Umashankar Joshi is all admiration for this *gāthā :*
सांजे पति घेर आवे छे तेने पत्नी शिशुनी नाजुक फूटेली बे दांतकळीओनी निशानी बोर पर अंकायेली कोडे कोडे बतावे छे ए एक लाखेणुं - सवालाखेणुं चित्र छे. - कवितासंगम - संपादकीय, पृ. ६, गाथामाधुरी प्राकृत मुक्तको, अनुवाद-हरिवल्लभ भायाणी, वोरा अँड कंपनी - अमदाबाद, १९७६.

130. Bhoja cites this *gāthā* as an example of the variety of Bhāva, called Abhito-nirudbhedaḥ.
आढत्ता = आरब्धा started; दुक्खुत्तारा (दुःखोत्तारा difficult to walk down (or up), to clear or get over, negotiate; पअवी (पदवी) path, way.

Bhoja's comments on this *gāthā* run thus : अत्रागच्छन्तीं हालिकस्नुषां दृष्ट्वा गृहपतिसूनोर्गोदावरीतटे यदवस्थानम्, यश्च तमवलोक्य तस्या दुरुत्तरमार्गेणावतरणारम्भः, तत्रायं तयोरभिप्रायो हस्तावलम्बदानेनावयोरङ्गसङ्गमः संपद्यताम् इति । स चाभितो द्वयोरपि जायमानो नेह केनचित्कर्मणोद्भिद्यत इत्यभितो निरुद्भेदश्चायं भावः ।

131. Bhoja cites this *gāthā* as an example of the variety of Bhāva, called Ekato nirudbhedaḥ. सालि° (शालिवन-गोपिका a female guardian, protectress of ricefield). पूस ⁰ (शुकवृन्द flocks of parrots). Note पूस is a Deśī word meaning a parrot. Bhoja thus comments on this *gāthā :* अत्रातिसौन्दर्येण देवीभ्रान्त्या शालिवनगोपिकामालोकयतां पथिकानां तदक्षिनिरीक्षणेऽयमभिप्रायः । ---"तदक्षिणी एव पश्यामो यदियं निमिषति तदा मानुषीयं यदि न निमिषति तदा देवीयम् । " इति सर्वाङ्गसुन्दर्या अपि पथिकानामेव जायमानो भावो नेह केनचित्कर्मणोद्भिद्यत इत्येकतो निरुद्भेदश्चायं भावः । - सरस्वती°, पृ. ३७८.

132. Read हिअअे रोसुम्भिण्णं. (p.395)-माणंसिणी (मनस्विनी) the proud lady; रोसुग्गिण्णं (रोषोद्गीर्णम्) provoked by anger; माणंसिणीएँ थोरंसुअं रुण्णं ।। The proud lady burst into tears; (ण हओ दइओ (न हतो दयितः) she did not kick him on his heart (chest), when she heard his plea that she should kick him on his head instead of on his heart. The lover/husband wanted to avoid injury to the sweetheart enthroned in his heart. The proud lady did not kick him on his head, as it was clear that his heart was already captivated by a rival lady and that she was no longer his absolute mistress and he her obedient slave ! She simply wept bitterly : "रुदितमुचितमस्त्रं योषितां विग्रहेषु ।" Bhoja's comments thus run : अत्र हृदये रोषोद्घूर्णपादप्रहारं यदयं शिरसा प्रार्थितवान्, यच्च तयासौ न ताडितस्तत्र हृदये वल्लभा वसतीति भावः । स च प्रार्थना-रोदनाभ्यामुद्भिद्यमानः सोद्भेदो भावो *हृद्य* इत्युच्यते । - सरस्वती°, पृ. ३७९.

ŚP declares *हृद्यं सूक्ष्मं च भाव एव* । पृ. ३९५.

134. Bhoja cites this *gāthā*, attributed to Pādaliptasūri, as an example of one of the varieties of Anumāna (Inference), called सामान्यतो दृष्ट. Bhoja thus explains it : यत्र न कार्यं, न कारणं केवलमविनाभावमात्रं प्रतीयते तत् सामान्यतो दृष्टम् । यथा - सरस्वती°, पृ. ३८३.

Bhoja's comments on this *gāthā* thus run : अत्र वर्षर्तुरविनाभूतैर्मेघगर्जितादिभि: सामान्येनैवानुमीयत इति सामान्यतो दृष्टमिदम् ।

136. The first half of this *gāthā* is metrically defective. It may be emended to : ण उणो वर-कोअंडे पुत्तिएँ माणूसए वि एमेअ ।

(न पुनर्वरकोदण्डे पुत्रि मानुषेऽप्येवमेव ।)

A similar idea is expressed in the second half of the following *gāthā* from *Vajjālagga*. S. No. 686.

गुणहीणा जे पुरिसा कुलेण गव्वं वहंति ते मूढा ।

वंसुप्पन्नो वि धणू गुणरहिए नत्थि टंकारो ॥

M. V. Patwardhan observes in his Notes (p. 574) : "We must construe the words in the second half as follows :- (जइ वि) धणू वंसुप्पण्णो (होइ) (तह वि) गुणहिए (तम्मि) टंकारो नत्थि । The correct wording should be : वंसुप्पन्ने वि धणुम्मि निग्गुणे नत्थि टंकारो । "

In *ŚP* Bhoja cites this *gāthā* as an example of one kind of Dṛṣṭānta, called Pūrva. But this statement and the statement in *SK* (pp. 354-355) are contradictory.

139. This well-known *gāthā* Bhoja cites as an example of the figure Anyonyam (Pratīyamānam). The wayfarer and the young woman serving water to him become fascinated with each other and try to prolong the process of drinking and serving water.

Bhoja's comments on this *gāthā* thus run : अत्र पथिक-प्रपापालिकयोर्मिथोऽनुरागे यदेकस्य विरलाङ्गुलिना करेण पानीयपानमन्यस्या:सुतरां वारिधारातनूकरणं तेन परस्परमुपकार्योपकारकभावात् प्रतीयमानमिदमन्योन्यम् । - सरस्वती°, पृ. ३४७.

रत्नेश्वर adds :- न चायमेवंविधोऽर्थ: केनापि शब्देनभिहित इति भवति प्रतीयमानता । वक्तृ-प्रतिपाद्यादिविशेषपर्यालोचनेनैव ध्वननमुन्मिषति । पृ. ३४७.

140. Bhoja cites this *gāthā* as an example of the third variety of Anyonyam, called Ubhayātmakam (= Pratīyamānābhidhīyamānam). His comments on this *gāthā* run as follows : अत्र गोदावरीविषमावतारव्याजेन तया तस्योरसि आत्मा क्षिप्तस्तेनाप्यनुकम्पानिर्दोषा सा गाढमुपगूढेत्यभिधीयमानः परस्परमनुरागादुपकार्योपकारकभावः प्रतीयत इत्युभयात्मकमिदमन्योन्यम् । सरस्वती°, पृ. ३४७.

141. Bhoja cites this *gāthā* as an example of Parivṛttiḥ (the variety being Vyatyayavatī. Amukhyā) व्यत्ययवती परिवृत्ति occurs when a thing occupying one place is described as transferred to another place. In this example the red dye of her lower lip which overnight was rubbed away by her husband was seen the next morning on the faces of her rivals/co-wives. :- अत्र प्रियतमेन रात्रावुद्वासितस्याधररागस्येयं सपत्नीलोचनेषु संक्रान्तिः । सरस्वती°, पृ. ३४९.

142. This *skandhaka* is cited as an example of the figure Mīlita (when something is concealed by another possessing a similar characteristic, there is the figure Mīlita). Bhoja speaks of its two varieties. The first variety "अभिधीयमानगुणेन वस्तुना मीलितम्" is illustrated by this example : अत्र मज्जनताम्रयोर्लोचनयोर्मदरागो मदताम्रयोः कोपानुरागः साक्षादभिधीयमानेनैव गुणेन तिरस्क्रियमाणो निदर्शित इत्यभिधीयमानगुणेन वस्तुनैतन्मीलितम् । -सरस्वती°, पृ. ३७२.

The two expressions 'tāmra' and 'pallavāruṇarāga' directly express the guṇa i.e., redness. Eyes become red on account of bathing; eyes become red through intoxication and eyes become red through anger. सच्चविओ = दृष्टः । गोसे प्रातः ।

143. The first half of this *gāthā* as printed in Mysore edn. (and in *SK)* needs to be corrected as follows :

पिअदंसणेण सुहरसमुउलिअ (?पिअदंसणसुहरस-मउलिआइँ) जइ से ण होंति णअणाइं । It may be noted that the commentator रत्नेश्वर too had the reading पिअदंसणेण. With this reading मुउलिअ (?मउलिअ) will have to be understood as standing for मउलिआइँ. Bhoja cites this *gāthā* to illustrate the second variety of Mīlita (Pratīyamānaguṇena).

Bhoja's comments on this *gāthā* run as follows : अत्र प्रियदर्शनसुखेन मुकुलितयोरेव लोचनयोस्तस्याः कर्णकुवलयं लक्ष्यते न त्वमुकुलितयोरिति वस्तुना वस्त्वन्तरतिरस्कारः प्रतीयमानगुणतयोपपादित इति प्रतीयमानगुणेन वस्तुना मीलितमिदम् । - सरस्वती°, पृ. ३७३.

144. पअडिअ (=प्रकटित) - shown; सब्भाव (सद्भाव) good disposition; विब्भम (= विभ्रम) graceful or playful movements of the eye-brows, eyes and lips; संवरण concealment; वावड

(व्यापृत) engaged in.

This *gāthā* is quoted here as an example of the so-called figure Pihita. Bhoja, however, emphatically states that the so-called figures Pihita, Apihita, Tadguṇa and Atadguṇa are nothing but the figure Mīlita : 'पिहितमपिहितं तद्गुणोऽतद्गुण इतीमान्यपि मीलितान्येव । शृं. प्रकाश, पृ. ४०१.

145. Bhoja cites this *gāthā* as an example of the alleged figure Apihita, which is, in fact, a variety of the figure Mīlita.

Bhoja's comments on this *gāthā* run as follows :- अत्र दृष्ट्या यन्न दृष्टः, संभाषितया यन्न संभाषितो न चाभ्यागतोपचारो विहितस्तेन तदनुरागः परं न पिहितः प्रत्युत छादनेन छेकानां प्रकटित इत्यपिहिताख्योऽयं मीलितभेदः । - सरस्वती°, पृ. ३७४.

147. Bhoja cites this *gāthā* as an example of one of the varieties of Bhrāntiḥ (Error), called 'Abādhitā atattve tattvarūpā.' His comments on this *gāthā* run as follows: अत्र सुरवधूस्तनमण्डले करिकुम्भत्वेन गृहीतेऽतत्त्वरूपे यन्मिथ्यैव तत्त्वारोपणं न चानन्तरं बाधकोपन्यासः कृतस्तेनेयमबाधिता अतत्त्वे तत्त्वरूपा भ्रान्तिः । - सरस्वती° पृ. ३६४.

148. पूस - (= शुक-) वंद (=वृन्द) - a flock of parrots; हसिअं (=हसितं) सहत्थतालं (स्वहस्त-तालं) They laughed and clapped their hands in wonder and amusement.

Bhoja cites this *gāthā* as an example of another variety of Bhrāntiḥ, called *'Atattve tattva-rūpākhyā bādhitā Bhrāntiḥ'*. He thus comments on the *gāthā* : अत्र पत्र-फलितोऽयं न्यग्रोध इत्यतत्त्वरूपे तत्त्वबुद्धावुत्पन्नायां य उत्तरकालमपत्रतानिष्फलता प्रत्ययस्तेन --- भ्रान्तिः । - सरस्वती°, पृ. ३६४.

Ratneśvara in the course of his comments says : शुकचञ्चुपुच्छानां पक्वन्यग्रोध-फलनवपलाशसादृश्यम् । यद्यपि नात्र बाधो ऽभिहितस्तथापि उड्डीण इत्यनेनार्थाभावविषया प्रतीतिः क्रियते । कथमन्यथा हसितहस्ततालरूपन्यासः स्यात् । - पृ. ३६४.

149. This *gāthā* is cited also in *SK* in identical context. Bhoja cites it as an example of Bhrāntiḥ *(Tattve atattvarūpā hānahetuḥ).* His comments run as follows :

अत्र पारमार्थिकीष्वपि नदीषु मृगतृष्णाप्रतारितः सन् यन्न मृगः पयः पातुं प्रतिपद्यते प्रत्युत त्यजति तेनेयं तत्त्वेऽप्यतत्त्वरूपा हानहेतुर्भ्रान्तिः । सरस्वती°, पृ. ३६५.

150. For this Apabhraṁśa passage, vide Appendix I.

151. "In the Arthālaṁkāra section, Bhoja gives this Abhinaya (one of the varieties of Paṭhiti) as a species of the Arthālaṁkāra, called Upamāna which is one of the Pramāṇas of the Mīmāṃsakas made into an Alaṃkāra by Bhoja. In that place, besides Abhinaya, Ālekhya, Mudrā, and Pratibimba are referred to, as varieties of Upamānālaṃkāra." - V. Raghavan, Bhoja's *Sṛṅgāra Prakāśa* (p. 366).

Ratneśvara thus comments : ग्रामतरुणैरनन्यबद्धान्त:करणैर्हालिकवधूस्तनाभोगो मुसलोल्लासनादौ वारंवारमनुभूत: स तुल्याकारधृतविवरप्रसूनै (? प्रसृतै) रण्डदलदर्शनादेव बुद्धिमारोहतीति सा बुद्धिर्मीमांस-कोपमितिमध्यमध्यास्ते । कथमेरण्डदलसंनिवेशस्याभिनेयता । अनुकारो ह्यभिनय: । न चासौ तत्र संभवति । अत आह - उत्तानप्रसारिताङ्गुलिहस्तसंनिवेशेन वस्त्वन्तरपरिणाह-प्रतिबिम्बनं लोकप्रसिद्धं तदिहापि एरण्डदलविस्तारदर्शनात् --- ।

152. *ŚP* and *SK* (p. 384) read the second half as :
एत्तं (?) वसंतमासं । मासो सहि जं उत्कंठिअं (?) चेअं ॥
(एति वसन्तमास: । सखि यदुत्कण्ठितं चेत: ॥)

GK (p. 220) reads as : पत्तं वसंतमासं साहइ उक्कंठिय चेय ॥
(प्राप्तं वसन्तमासं कथयत्युत्कण्ठिका एव ॥)

GS VI - 42 reads as : पत्तं वसंतमासं साहइ उक्कंठिअं चेअं ॥
(प्राप्तं वसन्तमासं कथयत्युत्कण्ठितं चेत: ॥)

रत्नेश्वर's statement (चूतमञ्जरीमलयपवनयोरग्रे समुत्कण्ठितम् अत्र चमत्कारास्पदम् । - पृ. ३८५) shows that he had before him the reading समुक्कंठिअं. We find the *GS* reading more acceptable. Bhoja thus comments on this *gāthā* :

अत्रोत्कण्ठालक्षणेन कार्येण वसन्त: कारणभूतोऽनुमीयत इति सामग्रीपक्षे इदं शेषवदित्युच्यते । - सरस्वती°, पृ. ३८५.

153. In the second half of this *gāthā,* we have the phrase अच्चंतदत्तदिट्ठेण. It is obscure. Possibly the reading is corrupt. It may be emended, as suggested by M. V. Patwardhan, to अच्चंत-दंत-दिट्ठेण (Sk. अत्यन्तदृष्टदन्तेन) (हसिएण) i.e., by a broad smile / laugh which exposes fully the teeth; सामि - वलिएण (Sk. सामि वलितेन) (हसितेन) (by a broad smile) accompanied by a partial (half) turning of the body; छार (क्षार) is salt. *PSM* records its another meaning as भस्म (ashes).

We have in Sanskrit क्षते क्षारस्य क्षेपणम् - 'throwing or scattering salt on a gaping

wound' and secondarily meaning 'adding insult to injury'. But this idea

'चुडिहिसि गोत्तस्स मत्थए छारं' (Sk. गोत्रस्य मस्तके क्षारं क्षेप्स्यसि ।) is really uncommon. In Marathi we have the plrase 'डोक्यात राख घालणे' but that conveys an altogether different idea; so also we have in Marathi the phrase 'तोंडाला काळोखी फासणे' - which means 'damaging, besmirching the fair name of a family'.

Bhoja paraphrases the second quarter of the *gātha* by गोत्रं दूषयसि; वक्कुल्लाविरी = वक्रोल्लापिनी, वक्रोल्लापनशीला (one who is given to speaking obliquely - suggestively - indirectly).

Bhoja's comments on this *gāthā* run as follows :

अत्रैवंप्रकारया वक्रोक्त्या एवंविधेन हसितेनोपलक्षितत्वमग्रतो गोत्रं दूषयसीति कारणतो यत्र कार्यानुमानं तदिदं सामग्रीपक्षे पूर्ववदित्युच्यते ।

154. This *skandhaka* is already dealth with; vide *DHV* S. No. (* 7.7) *supra*. Bhoja cites this *skandhaka* as an example of Abhāva (proof from non-existence, negative proof), one of the 24 pure Arthālaṁkāras; *SK* (p. 395, v. no. 177) more specifically, of *Prāgabhāva*. It is interesting to find that "the definitions and classifications of Alaṁkāras derived from Śāstras, the six Pramāṇas, and Smṛti etc. are all in Sāstric terminology." (V. Raghavan : Bhoja's *Śṛṅgāra Prakāśa*, p. 387).

155. Bhoja cites this *gāthā* as an example of Antarbhūta-sāmānya Samāsopamā. मुह° (मुखरस) the sweetness of nectar of the mouth (or nether lip); कअग्गह seizure of the braided hair - 'कचग्रहे केशपाशग्रहणे यो रभस आवेशस्तेन सहितमुज्ज्वलं मनोज्ञं चुम्बनम्' - जगद्धर (पृ. ४०१).

156. Bhoja cites this *gāthā* as an example of Antarbhūtobhayārtha Samāsopamā.

157. Bhoja cites this *skandhaka* from *Setu* as an example of Mālopamā (Garland Comparison); vide Extract from Sanskrit Commentary in Appendix I.

वनमाला is thus defined : आजानुलम्बिनी माला सर्वर्तुकुसमोज्ज्वला । मध्ये स्थूलकदम्बाढ्या वनमालेति कीर्तिता ।। and 'आपादप्रवणां मालां वनमालेति तां विदुः ।' इति शाश्वतः ।

158. Bhoja cites this *skandhaka* as an example of one of the varieties of Sāvayava-rūpaka, called Sahajāvayava (Rūpaka). Regarding विच्छड्ड Hemacandra

(DŚS, p. 243) says : वतु तथा विच्छड्डो निवहः । ऋद्धिवाची तु विच्छड्डो 'विच्छर्द' शब्द-भवः ।

Jagaddhara (comm. p. 422) says विच्छर्दः प्रवाहः ।

उक्खडिअ (? उक्खलिअ) = उत्खण्डित°-cut off.

Read Jagaddhara's comments : --- इह मुखमेव कमलं तत्पतितम् । कीदृशम् । प्रस्फुरितमोष्ठपुटमेव दलं पत्रं यत्र तत् । तत्कालविगलितरुधिरमेव मधुप्रवाहो यत्र तत् । विच्छर्द : प्रवाह : । उत्खण्डितकण्ठ एव नालो यत्र तत् । स्फुटदशना एव केसराणि यत्र तत् । इह मुखस्यौष्ठादीनि पद्मस्य पत्रादीन्यवयवास्ते च सहजा इति तत्प्राधान्यादिदं सहजावयवरूपकम् । --- पृ. ४२२.

159. Bhoja cites this *skandhaka* as an example of one of the varieties of Sāvayava Rūpaka, called Āhāryāvayava. Read Jagaddhara's comments :

ततोऽनन्तरं दशानन एव भुजगः सर्पः सोऽतिभयानको जातः । कीदृशः । कुम्भकर्णप्रतिवचनमेव दण्डस्तेन परिघट्टित उत्थापितोऽमर्ष एव घोरविषं यस्य सः । गलितश्च्युतोंशुकं वस्त्रमेव निर्मोकः कञ्चुको यस्य सः । इह प्रतिवचनादीनामवयवत्वाभावाद् आहार्यावयवता, तेषामेव प्राधान्यादाहार्यावयवरूपकमिदम् । पृ. ४२३.

160. Bhoja cites this *skandhaka* from *Setu* as an example of Ādhāravad Rūpakam. Read Jagaddhara's comments : इह गगनमेव समुद्रः, तत्र तारा एव मुक्ताः तासां प्रकरः समूहः शोभते । कीदृशः । विशेषेणातिशयेन शुद्धकिरणः। रजनी एव वेला तीरभूमिस्तत्र लग्नः संबद्धः । स्फुटविघटिता व्यक्तीभूय विदीर्णा मेघा एव शक्तिसंपुटाः, तैर्विमुक्तश्च । इह सादृश्ये रजन्यादीनां प्रतीयमानता वेलादीनामभिधीयमानता, शुद्धरूपकता उपमाद्यसंभेदात् । गगनस्याधारतयेदमाधारवद् रूपकम् । - पृ. ४२५.

161. Bhoja cites this *skandhaka* as an example of Nirādhāra Rūpakam. Read Jagaddhara's comments : इह धूमसमूहा एतादृशा विज्ञायन्ते (? विनिर्यन्ति) । कीदृशाः । वनराज्या वनपङ्क्तेः केशहस्ताः केशकलापा एव, 'पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे ।' इत्यमर : । कुसुमायुधस्य कामस्य सुगन्धि-चलद्-ध्वजपटा एव चन्द्रकिरणानां मूहूर्त-मेघा एव तमसामन्धकाराणां प्रतिहस्ताः प्रतिनिधयः । --- इह धूमोत्पीडस्य वनराजिकेशकलापादेराधारत्वानुपपत्तेर्निराधाररूपकमिदम् । सरस्वती°, पृ. ४२५.

162. Bhoja cites this *skandhaka* from *Setu* as an example of Sāvayava Saṁkīrṇaṁ (Rūpakam). Read Jagaddhara's comments : इह नभस्तलं शोभते पितामहस्य ब्रह्मण उत्पत्तिपद्ममिव तस्य पद्मयोनित्वात् । कीदृशम् । रविकराः सूर्यकिरणा एव केसरनिकरा यत्र तत् । धवलाभ्राणि श्वेतमेघा एव दलसहस्राणि तैः परिगतमन्वितम् । मधुमथस्य विष्णोर्दर्शनयोग्यम्, शरदि तस्य जागरणादस्य च रम्यत्वात् । पद्मपक्षेऽपि नाभिकमलतया मधुरिपुदर्शनयोग्यता । --- अत्र रविकर - धवलाभ्र - सहस्रयो : सहजाहार्यावयवयोः केसरनिवहत्वेन दलसहस्रत्वेन च रूपणात् पङ्कज - नभस्तलयोरवयविनोरुपमानोपमेयत्वाच्च सावयवसंकीर्णरूपकमिदम् । पृ. ४२७.

163. Bhoja cites this *skandhaka* as an example of Niravayava Saṁkīrṇaṁ (Rūpakam). Read Jagaddhara's comments :

इह दिवस एव भुजङ्गः सर्पोऽपरसमुद्रं पश्चिमसमुद्रं गत इव । कीदृशः । दीर्घो महापरिमाणः । सूर्यबिम्बमेव फणामणिप्रभां विकासयन् आतपसमूहं कञ्चुकमिव त्यजन् । अत्रासामानाधिकरण्येनावयवावयविभावो न ज्ञायते, इव प्रयोगेण चोपमा ज्ञायत इति निरवयवसंकीर्णरूपकमिदम् । पृ. ४२७ - ४२८

164. Bhoja cites this *skandhaka* from *Setu* as an example of Ubhaya Saṁkīrṇaṁ (Rūpakam). Read Jagaddhara's comments :-

इह दिशो निजस्थानं स्वकीयस्थानं प्रतिगता इव । इवपदमुत्प्रेक्षायाम् । कीदृश्यः । धुता मेघा एव मधुकरा भ्रमरा यासु ता : । घनसमयेन वर्षाकालेन घनावरणाद् आकृष्टाः संनिहितीकृता अवनता भूमिलग्नाः पश्चाद् विमुक्तास्त्यक्ताः । नभ एव पादपो वृक्षस्तस्य शाखाभूता : । अत्र 'धुतमेघ'-पदे बहुव्रीहिः । नभःपाद- पदे षष्ठीसमासः ताभ्यां सावयवत्वं निरवयवत्वं च यथाक्रममुक्तम् । अत एवोभयसंकीर्णरूपकमिदम् । - पृ. ४२८.

Bhoja's comments run : अत्र पादपरूपेण रूपितस्य नभसो यदेतद्दिशां शाखारूपेण रूपणं मेघानां च मधुकरप्रकरेण तदुभयमप्यन्यपदार्थषष्ठी समासयोरभिधीयमानेन सावयवं निरवयवं चेत्युत्प्रेक्षया च संकीर्यमाणमुभयसंकीर्णरूपकव्यपदेशं लभते । - पृ. ४२८.

165. Bhoja cites this *skandhaka* from *Setu* as an example of Śleṣopahitaṁ Saṁkīrṇaṁ (Rūpakam). Bhoja's comments on this *skandhaka* run as follows : अत्र सरस-नखपदाकारस्येन्द्रधनुष उत्पन्नसादृश्यादभेदोपचारेण रूपेण योऽयं सरसे नभसि पदमस्येति व्युत्पत्त्या श्लिष्टरूपेण तद्विशेषणप्रकारो यश्च शोभाया : प्रथममग्र्यं चिह्नं सौभाग्यस्य च प्रथमं चिह्नं पीन-पयोधरे मेघे स्तने च लग्नमित्यादिविशेषणविशेष्यभावस्तेनेदं श्लेषेणोपधीयत इति श्लेषोपहितं नाम संकीर्ण-रूपकेषूभयभूयिष्ठरूपकभेद : । सरस्वती°, पृ. ४२९.

Vide also Extract from Sanskrit Commentary in Appendix .I.

166. महाणस° (महानसकर्म) - work (of cooking food) to be done in the kitchen; लग्ग (लग्न) clinging (to one's hand); मसि = मषी - soot (formed on the bottoms of cooking utensils); मलिइअ / मइलिअ (= मलिनित, मलिन) soiled; छिक्क (= स्पृष्ट) = touched; चंदा° (चन्द्रावस्थां गतं) looking like the moon who has a dark spot on his surface. Jagaddhara remarks: अत्र मसी - (? मषी-) मालिन्यं वैकृतं तत एव मुखचन्द्रयो : साम्यापत्तिः । सरस्वती°, पृ. ४३८.

169. This *skandhaka* is already dealt with; vide *ŚP* S. No. (33.49) *supra.* Bhoja cites it here as an example of the Ubhayālaṁkāra, called Samādhi. His definition of Samādhi runs as follows :

अन्यधर्माणामन्यत्रारोपणं समाधि: । Samādhi is superimposition of the attributes or properties of one thing upon another. *SK* (p. 679) cites this stanza as an example of Ubhayābhāsa *(ubhaya* standing for both *nāyaka* and *nāyikā).*

171. Bhoja cites this *skandhaka* to illustrate his point that the alleged figure Melita is nothing but the figure Samādhi.

Read Jagaddhara. : इह दिनमङ्गमिव पतति, रक्त : सूर्य : कण्ठच्छेद इव भवति, रक्तमिव सन्ध्या गलति, तिमिरं केशश्यामं शिर इव घूर्णते इतस्ततो याति । अत्र पतनादिक्रिया:, लौहित्यादयो गुणा:, प्रधानक्रिया: पततीत्यादिका:, तदध्यारोपो दिवसादिषु इति समाध्युक्ति: --- " सरस्वती°, पृ. ४२७.

172. This *gāthā* is already dealt with; vide *ŚP* S. No. (32.48) *supra.* Bhoja cites it here again to illustrate his point "मेलितमपि समाधिरेव ।

173. Bhoja cites this *skandhaka* from *Setu* to illustrate the figure Sādṛśyavatī Sahoktiḥ.

तिमि is explained thus : 'तिमि: महामत्स्य:' and 'अस्ति मत्स्यस्तिमिर्नाम शतयोजनविस्तृत: ।' इति रामायणम् । The word लोक (सपक्षपर्वतलोकम्) is thus explained : 'समूहेऽपि मतो लोक:' इति रत्नकोष : । - as quoted by Jagaddhara. सपक्षपर्वत - winged mountains - 'those of the mountains which had jumped into the ocean to save their wings when these were being clipped by Indra.

One commentator says : "अत्र 'इव' शब्दा: सहार्था: सादृश्यार्थाश्च ।" (Vide Handiqui : ---- Notes to *Setubandha,* p. 210)

174. Bhoja cites this *skandhaka* to illustrate the figure Asādṛśyavatī sahoktiḥ. Bhoja's comments on this stanza run as follows : अत्र यामादीनां बहूनां धैर्यादिभि: सह गलनक्रियायामेकस्यामेवाविविक्त: समावेशो दृश्यते । सेयमविविक्तकर्तृक्रियासमावेशा नाम वैसादृश्यवती सहोक्ति: । - सरस्वती°, पृ. ४८३.

175. मसि (मसी, मषी) black ashes; दीसंति (दृश्यन्ते) *pres. pass. 3rd plu.* (are seen); आससु (आसससु, by haplology आससु) cheer up. In his commentary, Bhuvanapāla observes : ग्रीष्मसमय एवायम् । दवाग्निधूमश्यामलितविन्ध्यशिखराणि न तु वर्षावतार इत्यर्थ: । अपह्नुतिरलंकार : । *Gāhākosa,* pp. 34 - 35. It is a well-known poetic convention in Sanskrit that the sight of (rain-) clouds is an excitant of love. 'विरहिणां

मेघसंदर्शनमुद्दीपनं भवति' इति भाव: ।

Mallinātha on मेघालोके भवति सुखिनोऽप्यन्यथावृत्तिचेत: कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥ - मेघदूत ३.

177. Bhoja cites this *gāthā* as an example of अर्थान्तरन्यास (विपर्ययेण) or Corroboration. Bhoja explains why it is an example of विपर्ययेण अर्थान्तरन्यास : — अत्र साधनसमर्थं वस्तु प्रथमत एवोपन्यस्य पश्चात् तत्साध्यमभिहितमिति विपर्यासादयं विपर्ययो नामार्थान्तरन्यास : । सरस्वती°, पृ. ५०२.

178. Bhoja cites this *skandhaka* to illustrate his point : उभयन्यास: प्रत्यनीकन्यास: प्रतीकन्यासोऽपि चार्थान्तरन्यास एव । तत्रोभयन्यासो यथा - "ते विरला सप्पुरिसा"-- His comments run : अत्र विद्यमानमपि साध्यसाधनभावमप्रतिपाद्य यदुभयोर्वस्तुनोर्न्यसनं सोऽयमुभयन्यास : । सरस्वती°, पृ. ५०३.

179. Read in the fourth quarter सरिपवाह. Bhoja cites this *gāthā* as an example of प्रत्यनीकन्यास which is nothing but Arthāntaranyāsa itself. It may be noted here that the *Gāhārạyaṇakosa* (V. No. 88) reads the text as follows :

विरला उवयरिऊणं निरवेक्खा जलहर व्व वच्चंति । झिज्जंति ताण विरहे विरल च्चिय सरिपवाहो व्व ॥

In the light of this evidence, we should read the first quarter in *ŚP* (p. 422) and *SK* (p. 503) as 'विरला उवअरिऊणं' and the fourth quarther as 'विरल च्चिअ सरिपवाहो व्व.' Thus we can get over the difficulty, faced by the editors of *ŚP* and *SK*, who unconvincingly equate उवआरि with उपकृत्य.

180. Bhoja cites this *gāthā* from *Līlāvaī* as an example of Mālādīpaka. A. N. Upadhye, the editor of *Līlāvaī*, says regarding this verse : "सरस्वतीकण्ठाभरणम् (काव्यमाला ed. Bombay 1934, p. 529) quotes this verse to illustrate the figure of speech मालादीपक in this form : माला यथा - इमिणा सरएण ससी ससिणा वि णिसा णिसाइ (v. l. णिसाए) कुमुअवणम् । कुमुअवणेण अ पुलिणं पुलिणेण अ सोहए हंसउलम् ॥ २०५ ॥ Expecting perhaps the fourth quarter to contain 18 मात्राs, the editor has a footnote :

अत्रैकमात्रया न्यूनत्वाच्छन्दोदोष: प्रतिभाति. Someone appears to have changed सहइ to सोहए to bring it nearer its Sanskrit counterpart. In the second line व in both the places, may be a misreading of य; and वि of B (MS) is a more meaningful improvement on व". - p. 327.

181. Bhoja cites this *skandhaka* from *Setu* as an example of Kriyā - Parikara. After

citing the stanza Bhoja remarks : अत्र 'मारुति-लब्ध-प्रत्ययागतहर्षम्' इत्यनेन, 'उरःस्थलवनमालामृदितमधुकरम्' इत्यनेन चोपगूहनक्रियायाः' परिकरितत्वाद् अयं क्रियापरिकर : । सरस्वती°, पृ. ५०८.

Vide Extract from Sanskrit Commentary in Appendix I.

182. Bhoja cites this *skandhaka* from *Setu* as an example of the figure of speech, Kāraka Parikara. After citing the stanza Bhoja remarks :

अत्र 'हस्त---कपोला' इत्यनेन, 'प्रेरितवामपयोधर ---- स्तनी' इत्यनेन च 'जनकसुता' इति च कारकपदस्य परिकरितत्वादयं कारकपरिकर : । सरस्वती°, पृ. ५०८.

184. Bhoja cites this *gāthā* as an example of Miśro Niṣedhākṣepaḥ. After citing the *gāthā* he remarks:

अत्र 'सत्यं गुरवो गिरयः' इति विधिः 'क आह जलाशया न गम्भीराः' इति परमताक्षेपस्ताभ्यां गिरीणां गुरुत्वम्, सागराणां च गाम्भीर्यं यदयमुत्तरार्धेन धीरापेक्षया निषेधति, अन्यापेक्षया तत्तदेव विधत्ते; स एष मिश्रो निषेधाक्षेपः । सरस्वती°, पृ. ४९५.

185. Bhoja cites this *skandhaka* to illustrate his point that Rodha too is nothing but Ākṣepa. Jagaddhara thus comments on it :

अत्र जल्पन् रावणश्चित्ररथेन वज्रप्रभावकीर्तनरूपप्रतिकूलोक्त्या रुद्ध इति विध्याक्षेप विरोधः । सरस्वती°, पृ. ४९६.

पत्तिअ (प्रति + इ to believe, trust) - Believe.

186. Bhoja cites this *gāthā* to illustrate his point that the alleged figure Rodha is nothing but the figure Niṣedhākṣepa. Bhuvanapāla, however, says : काकुवक्रोक्तिरियम् । श्रीभोजदेवस्तु पठितिमिमामाह । --- आचार्य दण्डिमते निषेधाक्षेपोऽयमिति । - गाहाकोस, पृ. ६६.

In his *SK* (pp. 497-498), however, Bhoja cites this *gāthā* and comments on it as follows : अत्र 'असती मा भवतु' इति यः प्रतिषेधमाह स 'प्रचुरयुवा ग्रामः' - इत्यादि कारणमुक्त्वा ततः 'किं म्रियताम्' इति प्रातिकूल्येन रुध्यते । तत्र किमः काक्वा सासूयप्रश्नार्थस्य युक्त्या निषेधार्थत्वं गम्यते । सोऽयं यौक्तः प्रतिकूलनिषेधाक्षेपो रोध इत्युच्यते ।

187. V. Raghavan observes in his *Bhoja's Śṛṅgāra Prakāśa* (p. 389) : "The Ubhayālaṁkāra called Bhāvika in Bhoja differs considerably from the Bhāvika in Daṇḍin and Bhāmaha. Bhoja takes Bhāvika as, 1. Svābhiprāyakathana,

2. Anyabhāvanā, and 3. Anyāpadeśa. An Alaṁkāra called Udbheda is here included by Bhoja as not being different from Bhāvika." The verse under consideration is cited to illustrate the variety, called Svābhiprāyakathanam.

188. This *gāthā* is already dealt with; vide *ŚP* S.No. (49.52) *supra*. Bhoja cites it here to illustrate another variety of Bhāvika called Anyāpadeśa. Jagaddara, in his comments on this *gāthā,* says: अत्र वृषभनिवारणव्याजेनोपपतिनिवारणमन्यापदेश: । सरस्वती°, पृ. ५४९.

189. The first half of this *gāthā* is read differently :

i) दंसणवलिअं दढकं विबंधणं दीहरं सुपरिणाहं । - शृं. प्र., पृ. ४२७.

ii) चंदणवलिअं दड्ढ-कंचिबंधणं दीहरं सुपरिणाहं । - शृं. प्र., पृ. ११९९.

iii) दंसणवलिअं दढकं विबंधणं दीहरं सुपरिणाहं । - सरस्वती°, पृ. ५४९.

iv) चंदणवलियं दिढकंचिबंधणं दीहरं सुपरिमाणं । - वज्जालग्गं, गा. क्र. ५३८.

As the reading विबंधणं does not suit the context, we may restore the text as follows :-

दंसण-(पा.भे.चंदण-) वलिअं दिढ-कंचि-बंधणं दीहरं सुपरिणाहं ।
(दंशन-(पा.भे.चन्दन-) वलितं दृढ-काञ्ची-बन्धनं दीर्घं सुपरिणाहम् ।)

The commentator जगद्धर explains the expression दंशन° to mean : (i) engaged in pounding the grains (with reference to pestle - मुसल) (ii) engaged in pounding the vaginal cavity with reference to (male organ - मेढ्र). The expression चंदण° is obscure. M.V. Patwardhan says : "Does चंदण° mean 'surrounded by a circular iron strip which is fixed on the lower end of the pestle to protect it from wear and tear caused by strokes in the wooden or stone mortar? Does चंदण mean iron or any other metal? Under the hidden sense of the stanza, the expression may mean 'encircled or surrounded (वलियं = वलितं = वेष्टितम्) by a prominent ring-like muscle near the tip', but this is purely conjectural. दिढ° (i) in the case of the pestle : having a firm, strong, tight, metallic hoof or ring (in the central or middle part), which is narrow in comparison with the two ends, so as to make possible a firm grip with the hand--- (ii) the hidden meaning applying to the male organ is obscure. Does it mean 'having a firm, circular, ring-like prominence in the middle portion"? — Vajjālaggaṃ, Notes, pp. 528-529. दीहरं

(Sk. दीर्घम्) long; 'सुपरिणाहं' = अतिस्थूलम् = very big or bulky. Jagaddhara remarks : "अत्र मेढ्राभिप्रायेण मुसलोक्तेरन्यभावना "।। सरस्वती°, पृ. ५४९.

Incidentally, it may be noted that the Sanskrit आलंकारिक [S] hold the view : अश्लीलं क्वचिद्गुणः । यथा सुरतारम्भगोष्ठ्याम् "द्व्यर्थैः पदैः पिशुनयेच्च रहस्यवस्तु " — इति कामशास्त्रस्थितौ — काव्यप्रकाश, पृ. ४२०. The *ŚP* (p. 1198) quotes the full text : सङ्गीतमत्र कलयेन्मृदु-काकलीभिः गाथाः पठेच्च मसृणं मदनाग्रदूतीः । द्व्यर्थैः पदैः पिशुनयेच्च रहस्यवस्तु हृद्यं हसेच्च दशनांशुभिरुल्लसद्भिः ।।

190. The view (set forth in *NS*) that the comic sentiment arises from the erotic is erroneous, for the comic sentiment is not seen to arise even from the erotic. In support of this-his own view-Bhoja cites the *gāthā* under consideration : "When she imagined that she was with her lover and picked up a quarrel for some old offence or the other, her friends pitied her and wept. They didn't make fun of her."

Bhoja cites this *gāthā* in his *SK* (p. 584) to illustrate the point 'तद्रूपेण (चिन्तारूपेण) रसस्य प्रकर्षः'. After citing the *gāthā* he thus comments : अत्र सखीरोदनेन शून्यकलहः शून्यकलहेन साक्षात्कारः, साक्षात्कारेण चिन्ता, चिन्तया तु मूलभूता रतिः प्रकृष्यते । — सरस्वती°, पृ. ५८४.

191. त्ति भणिए (इति भणिते) When *asked* 'who are you thinking of ?'; को मे अत्थि (को मेऽस्ति) — Who is there to think of as mine ? उव्विग्ग - उद्विग्नरोदनशीलया 'She was obviously distressed over you, your indifference towards her — and burst into tears; अम्हे वि रुआविआ we too were made to weep.

192. Bhoja introduces this *gāthā* with the remark : सजातीयानां शब्दगुणेषु समाध्यादीनां (संकरव्यवहारः) यथा—. After citing the *gāthā* he thus comments upon it : अत्रान्यधर्माणामन्यत्रारोपणं समाधिः, पृथक्पदता माधुर्यं, बन्धविकटत्वमुदारता, ध्वनिमत्ता गाम्भीर्यमिति सजातीयाः संकीर्यन्ते । यतो वसन्तलक्ष्मीरशोकस्येति पदयोः शब्दध्वनिरपि परिस्फुरति । यथा कस्यचिदशोकस्य कामिनोऽङ्गेषु प्रियाङ्गना सविलासं चेष्टते तथास्येयमिति । - पृ. ४४८. Bhoja in his *SK* (pp. 706 etc.) deals with this topic. Incidentally it may be noted that *SK* (p. 707) reads मानिनोऽङ्गेषु in place of *ŚP*'s कामिनोऽङ्गेषु.

Read Saṁpuṭa (S. No. 192, line 7).

193. Bhoja cites this *gāthā* as an example of the figure Ubhayālaṁkāra-saṅkara. After citing the *gāthā*, Bhoja in his comments points out how four different

Ubhayālaṁkāras (1. Upamā 2. Sāmyaṁ 3. Melitam and 4. Samuccaya) are mutually connected and inseparably mixed together giving rise to the figure उभयालंकार-संकर. Read : अत्र चम्पकादीनां प्रदीपशिखाभिराकार-कान्तिभ्यामुपमा, विरहिणी-हृदयदाहोद्यानद्योतनार्थक्रियाभ्यां साम्यं, कज्जलपटलानामिव भ्रमरपटलानामुपरि मेलनान्मेलितं, चम्पकदीपक-कलिकयोरिव भ्रमरकज्जलपटलयोरौपम्यादिसंबन्धात् समुच्चय इत्युभयालंकाराश्चत्वारो मिथः (=परस्परं) (संकीर्यमाणा उपलभ्यन्ते । अथवा) संकीर्यन्ते । शृङ्गारप्रकाश, पृ. ४५२, सरस्वतीकण्ठाभरण, पृ. ७११.

194. Bhoja cites this stanza as an example of one of the varieties of Rasālaṁkāra-saṁkara, called Arthālaṁkāra-pradhāna. After citing the stanza he remarks : अत्र रतिरसाभासमनुभूय (?मभिभूय) हेतुरर्थालंकारप्राधान्येन प्रतीयते । - शृं. प्र., पृ. ४५८.

Bhoja cites this very stanza in *SK* (p.576) as an example of Ratirūpeṇa nāyaka-pratiyogiṣu rasābhāsaḥ.

Regarding the text of this stanza Handiqui's (pp.112-113) discussion deserves to be reproduced in full : "The last verse in Goldschmidt's Anhang, cited in an imperfect form his MsC, is variously read, and has not found general acceptance. It is not explained by the South Indian commentators, nor by Kulanātha and Rāmadāsa. It is, however, included in SC 15.66[1] with the remark that it is omitted by Sāhasāṅka and Kulanātha, leading one to suppose that it was probably explained by Lokanātha and Śrīnivāsa, the two other commentators quoted by name in SC. The verse is also cited in a mutilated form in Bhoja's *Sarasvatīkaṇṭhabharaṇa* 5.13 (NS ed.) and Narendraprabha's *Alaṁkāramahodadhi* (p. 97,GOS) as an example of *rasābhāsa*. But not a few commentators from different parts of India seem to have rejected it because of the unpleasant idea involving Sītā in the description."

195. Please read in the first half of this *gāthā* भाअ (? णिअ), and in the *chāyā* भाग (?निज).

Bhoja cites this *gāthā* as an example of Ubhayālaṁkārapradhāna, one of the

---

1 पुलअं जणेंति दसकंधरस्स राहवसरा सरीर-अडंता ।
जणअतणआपओहरफंसमहग्घविअ करजुअलणिव्वूढा ॥

Note : Instead of reproducing the mutilated text as given in *ŚP* and *SK* we have given the above text. Please read फंस for प्फंस (p. 82).

varieties of Rasālaṁkāra-saṅkara. After citing the *gāthā* he observes :

अत्र रतिरसप्रभवाद् विस्मयादीनभिभूय पर्याय-संशय - हेतूत्प्रेक्षोपमा उभयालंकारा: प्राधान्येन प्रतीयन्ते । — शृं. प्र., पृ. ४५८.

The position which Bhoja takes in his *SK* (p. 725) is surprisingly quite different : अत्र यद्यपि रतिप्रभवेभ्यो विस्मयादिभ्य: संशयहेतूत्प्रेक्षोपमादिभ्यश्च पर्यायालंकार: प्राधान्येन प्रतीयते तथाप्यसौ वागारम्भानुभाव इति रतावप्राधान्यमेवानुभवति । — सरस्वती°, पृ. ७२५.

196. Bhoja cites this *skandhaka* from *Harivijaya* of Sarvasena as an example of Bhāvapradhāna, one of the varieties of Rasālaṁkāra-saṅkara.

Hari (i.e., Kṛṣṇa) says : "It fascinates me the colouring which Satyabhāmā's lovely face gets from her anger over my offence of love --- beautiful as the moon looks beautiful with its musk-deer."

Bhoja comments on this stanza as follows : अत्र हेतूपमातिरस्कारेण रसवतो हरेर्वचसि वागारम्भरूपे रुक्मिणी-दत्त-पारिजातमञ्जरीविलोकनप्रभवं सत्यभामाया रोषभावरामणीयकं प्राधान्येन प्रतीयते । In *SK* we find these comments almost in the same language (vide p. 725).

197. This *gāthā* is drawn upon from Bappabhaṭṭi's *Tārāyaṇa* (V. No. 131,p.52) :

"Why shouldn't her waist not pine away ? She isn't being visited by the lady's eyes resembling the petals of a blue lotus! They are being blocked by her big round breasts."

Bhoja comments upon it : अत्र हेतूपमोत्प्रेक्षासमाधितिरस्कारेण कस्यचिदनवाप्तदयिता-प्रत्यभियोगाभिमानसुखस्य सुभगमानिन: प्रतिनायकादे: प्रत्यहं सीदत: रसाभासवागारम्भ: प्राधान्येन प्रतीयते । शृं. प्र., पृ. ४५८.

In his *SK* (p. 679) he cites this very *gāthā* as an example of आभासेषु नायकाभास:. He cites it earlier in *SK* (p. 498) as an example of यौक्तोऽनुकूलश्चनिषेधाक्षेपो रोध इत्युच्यते। सरस्वती° पृ. ४९८.

Jagaddhara thus comments on it :--- योऽस्या: कुवलयदलतुल्याभ्यामक्षिभ्यां निबिडकुचभरावरुद्धगताभ्यां न दृश्यते। अत्रानया नेत्राभ्यामन्यमीक्षमाणया यथाहं न दृष्ट इत्यहं क्षीणस्तथा मध्योऽपि तेनैव क्षीणतापन्न इति लक्ष्यते । --- पृ. ४९८.

198. This (*Dhruvā) gāthā* is already dealt with; vide *ŚPS*.No. (112.64) *supra*. There he quotes this Dhruvā with the introductory remark : "पात्रप्रवेशादिसूचकं वाक्यं ध्रुवा

यथा" - शृं. प्र., पृ. ३८१). Here he cites it with the introductory remark "वस्तूपक्षेपो यथा मारीचवधे" — (शृं. प्र., पृ. ४७२). In his *SK* (p.307) he quotes it saying "ध्रुवा यथा" and after citing it remarks: सेयं पात्रप्रवेशरसानुसन्धानादिप्रयोजना ध्रुवा ॥

199. Bhoja cites this *skandhaka* from *Setu* (I.12) as an example of Vaktavyārtha-pratijñanam (Declaration of the subject-matter): "Listen to the story of the slaying of Rāvaṇa (the poem called *Dahamuhavaha*, Sk: *Daśamukhavadha*, popularly known as *Setubandha*) - the slaying which ended Sītā's sufferings, which showed Rāmā's love (for her) and led to the release of Rāvaṇa's captive gods and pulled out, as it were, a dart rankling in the hearts of the people of the entire universe. (Note : 'aṇurāa-iṇhaṁ' also means marked by the word *aṇurāa*, Sk anurāga, at the end of each canto.)

200. Bhoja cites this *skandhaka* from *Setu* (I.10) as an example of Prayojanopanyāsa— statement of purpose or purposes or aims : "Can poetry ever fail to captivate your heart ? It increases your knowledge, brings or wins fame, persuades you to virtues and acquaints you with the lives of the great."

201. Bhoja cites this *skandhaka* from *Rāvaṇa-vijaya*, a Prakrit Kāvya—a poem in the Māhārāṣṭrī Prakrit. Bhoja refers to it, along with *Setubandha* and *Harivijaya* as an Āśvāsakabandha in the *skandhaka* metre. Bhoja mentions it as containing Nāyakavarnana and Vāhana-varṇana (Puṣpaka-vimāna). The present quotation in praise of poets is the solitary stanza from *Rāvaṇa-vijaya* preserved for the posterity.

202. This *gāthā* is already dealt with; vide *ŚPS*.No. (123.66) *supra*. There (p. 391) Bhoja introduces it with the words : "वेषो यथा -". Here (p. 486) he introduces it with the words "पात्रं यथा-". In his *SK* (p. 314) he introduces it with the words "वेषो यथा-" and later in the same work (p. 664) he introduces it with the words : "वसन्तावतारदिवसः सुवसन्तको यथा—" Bhoja remarks on this *gāthā* (*SK* p. 314) : अत्र वसन्तोत्सवे ग्रामतरुणीनामयं वेषो जनमनःप्रमोदाय जायत इति वेषो नामायं जातिभेदः । The commentator Ratnesvara observes in his comments : यद्यप्यत्र कालःपात्रं चास्ति तथापि ---- इत्यादौ न संकरः कादाचित्कस्त्वसौ गुण एव वेषस्य कथं रञ्जकतेत्यवशिष्यते । तत्राह- 'जनमनःप्रमोदाय' इति ।

203. This *gāthā* is already dealt with; vide *DHV* S. No. (20.9) *supra*. Bhoja introduces it with the words "अभिप्रायो यथा". It probably stands for dress suggestive of one's intention. The commentary on *GSS* (NS ed. 1933) observes : 'येन महाबलिनः कुञ्जरान् हत्वा तत्कुम्भमुक्ताफलैर्भवत्यः प्रसाधिताः, स एव

व्याधकुलपतिर्मत्संभोगात्यन्तप्रसंगेन संप्रति तथा क्षीणो यथा मयूरमात्रमारणे प्रभु: संवृत्त:' इति प्रियतमसौभाग्येन गर्विता तदभिप्रायप्रकटनाय तासां पुरो भ्रमतीति भाव: । — पृ. ८४.

206. Bhoja cites this *gāthā* as an example of Prakīrṇa (Miscellaneous), one of the 24 *Pravṛtti-hetus* (Dress-determining conditions).

"Madana, the god of love, ever ready with his bow and arrow, chooses for his dwelling the limbs of women, who are in their period, who wear unclean clothes, who have their hair tied into a braid (according to alternative reading, who have applied turmeric paste to their face) and whose broad cheeks are pale white."

207. Please correct - line 6 : Ratnāvalī (II-1)

Bhoja cites this *gāthā* from *Ratnāvalī* to illustrate one of the *sandhyaṅgas* of Mukha-sandhi called Tāpana (Torment). It is 'the grim prospect of danger' or it is 'not finding any means to allay the despondency' (owing to the difficulty of attaining the object of desire.) Bhoja cites this very *gāthā* in his *SK* (p. 624, V. No. 177) to illustrate 'स (प्रागसङ्गतयो:पूर्वानुराग:) एव स्त्रीप्रकाण्डे ।' After citing the *gāthā* he comments thus : अत्रापि प्राग्वदेव सागरिकाया वत्सराजेऽनुराग: प्रकृष्यमाणो मरणं शरणमित्युत्तरयेव कामावस्थया कथ्यते । पृ. ६२४.

208-210. Bhoja reproduces these three *gāthās,* uttered by the Magician in *Ratnāvalī* (Act IV, 8-10) to illustrate Vyavasāya (Acquisition of the means to accomplish one's undertaking), one of the *sandhyaṅgas* of the 4th Sandhi called Vimarśa. Vyavasāya is defined elsewhere as 'mentioning of one's power'. The Magician proudly mentions his supernatural powers and suggests that he would show the King, the hero, Sāgarikā whom he so eagerly longs to see.

212. The *gāthā* is first cited by Abhinavagupta in his commentary on *Nāṭyaśāstra* called *Abhinavabhāratī* (Vol. I, p. 279) to explain the word '*camatkāra*'. The poet wonders how is it that the tender and delicate limbs of Lakṣmī (who came out of the ocean as one of the 14 *ratnas*) were not crushed — were left unscathed by Mt Mandara at the time of churning of the ocean by gods and demons for securing nectar? And he ascribes this wonder to Viṣṇu, Laksmi's consort. It is interesting to note, however, that Bhoja cites this *gāthā* to illustrate : रौद्रादि-जन्मा चित्त-चमत्कार: त्रास:।

213. Bhoja cites this *skandhaka* from *Setu* as an example of *Stambha*, one of the eight *Sāttvika-bhāvas*.

The hosts of Vanaras, terror-stricken at the sight of the sea, all of a sudden, started trembling and moving away, but were held back (by shame) and stood motionless and looked on with wide open eyes, as if painted in a picture.

214. This *gāthā* is already dealt with; vide *ŚP* S. No. (158.74) *supra*. There it was cited as an example of the figure Sahajāvayava (Rūpaka). Here he cites it as example of Vepathuḥ (= *kampa,* trembling), one of the eight *Sāttvika - bhāvas.*

215. This *gāthā* is already dealt with; vide *ŚP* S. No. (144.71) *supra.* Here Bhoja cites it as an example of Avahittha - Dissimulation or Concealment of an internal feeling, regarded as one of the 33 transitory (or subordinate) feelings.

216. Bhoja cites this *gāthā* to illustrate 'laziness' (Ālasya). He cites this very *gāthā* in his *SK* (p. 594) and thus comments upon it :

अत्र रतिश्रमजागरादिजनितनिद्रालसा दृष्टिनिपातास्तारकाघूर्णनत्र्यस्रवलनादिभिरनुबध्यन्ते । पृ. ५९४.

217. Bhoja cites this *gāthā* to illustrate *(Ālasyasya) Prakarṣaḥ.* He cites it in his *SK* (p. 593) also. There is, however, some divergence between *ŚP* and *SK* in regard to the point of illustration in the case of this and the preceding *gāthā.*

218. Bhoja cites this *gāthā* to illustrate 'suptam' - which *SK* (p. 594) defines thus :

निद्रादिजनितं सुप्तमिन्द्रियादि निमीलनम् ।

The happy sex-game of the previous night has put this young married girl to deep sleep so relaxing to her overworked limbs but so tormenting to her rivals in love ! — Bhoja cites it in his *SK* too.

219. Bhoja is still dealing with *'Supta'*. The *gāthā* he cites means : you surely wouldn't have been that angry with me (when I rebuked you for your conjugal disloyalty), if you had only understood the agony of a woman who on waking up in the middle of the night finds her husband's place in the bed empty.

कुणंत is a deinflected form used instead of कुणंतो. कुणंतो and जाणंतो are pres. act. participles used in the sense of the conditional mood. सुण्णइअ = शून्यीकृत, शून्यित *ppp.* from denom. root from सुन्न (शून्य); परिमुसण Sk.(परिमृशन ?) परिमर्शन act

of touching.

220. Bhoja cites this *skanadhaka* from *Harivijaya* as an example illustrating Asūyā (jealousy).

Although Satyabhāmā and the other wives of Kṛṣṇa were equally hurt, Satyabhāmā alone was angry and felt jealous (of Rukminī). Both the feelings were truly reflections of her abiding love for Kṛṣṇa.

221. Bhoja cites this *gāthā* as an example of *vaivarṇya* (change of colour, paleness). In the morning in the company of her lover face was so very bright and beaming with joy. But now she finds her face (reflected) in the mirror darkened, as he has failed to keep the appointment !

* * *

Śṛṅgāraprākāśa (Contd.---)
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222. Bhoja cites this *gāthā* as an example of one of the 104 types of *nāyaka* (hero) called *dhira - uddhata - śaṭha* (*dhira* is noble or self-controlled,) *uddhata* is haughty or vehement, *śaṭha* is deceitful). The reading 'जाआ°' does not seem to be suited to the context. A word meaning 'mistress' or 'sweetheart' would perfectly suit the context. If he moves about wearing his own wife's fragrance, why should he be described as 'śaṭha' ?

223. Read अप्रणयितमपि instead of 'आत्मीयमपि' in the *chāyā*. This *skandhaka* is drawn from Sarvasena's famous epic-poem called *Harivijaya* (now lost). तिअस°- a wreath or garland of celestial flowers (of the heavenly *pārijāta* tree.); णिम्महिअ° (= निर्गत°) spreading fragrant smell and fragrance; अप्पणइअं (अप्रणयितमपि) even though not solicited; दूमिअ° - दून° qualifies हरिणा— by Hari who caused pain to his beloved's (Satyabhāmā's) heart. Bhoja cites this stanza as an example of धीरोद्धतसाधारणशठ (नायक); the attribute *sādhāraṇa* has reference to his number of wives.

224. This *skandhaka* is cited here by Bhoja to illustrate धीरोद्धतदक्षिणमध्यम (नायक); on p. 1010 to illustrute माया (deceit) and on p. 1208 to illustrate 'स्खलितगोपन' - hiding or cocealment of love's offence, lapse. If we compare the text of the *gāthā* cited at these three places, we find one important variant reading वरस्स in place of जणस्स, which seems to be better.

225. This *skandhaka* from *Harivijaya* of Sarvasena is cited by Bhoja as an example of one of the types of *nāyaka* known as धीरोद्धतधृष्टमध्यम. *SK* (p. 655, v. no. 287) cites this very *skandhaka* with the introductory remark :

"तत्रैव प्रेमप्रमाणार्थान्वयो यथा -". After citing it, Bhoja thus comments upon it :

अत्र रुक्मिण्या: सुरकुसुममञ्जरी दत्ता मम तु सुरतरुरेव प्रेयसा प्रतिपन्नस्तदहमस्या: सहस्रगुणत्वेन प्रियतमेति सत्यभामा स्वप्रेमाणं मिमीते । स चायमर्थो मानेन सिद्ध: ---- " — पृ. ६५५-६५६.

226. Bhoja cites this *gāthā* as an example of one of the types of hero, called धीरोद्धतसाधारणदक्षिणकनिष्ठ. "The *dakṣiṇa* (courteous) hero is one who can find room in his heart for more loves than one; he seeks another to the deep grief of the old, but he does not cease to feel affection for his earlier love---".

तणुइओ (तनुकित:) - *ppp.* from denom. of तणुअ (तनुक) lean, emaciated; अलिहिअ (अलिखित) unscraped, दुप्परिअल्ल (दुष्परिकर्ष) difficult to wield or stretch.

227. Bhoja cites this *gāṭhā* as an example of one of the types of *nāyikā, kaniṣṭha* (a younger wife, one married late than another).

कइमो हु दियहो (कतम: खलु दिवस:) कतम who or which of many; sometimes used as a strengthened substitute of किम्. (= कतिपये खलु दिवसा: - since several days) उम्मइआ - उन्मत्ता maddened or intoxicated with the consciousness of her beauty and youth (= youthful charm); रुंप (तक्षण). Hemacandra gives रंप as a धात्वादेश for तक्ष्. रुंप seems to be connected with रंप meaning parings or thin pieces (of the bow). The more and more the hunter becomes attached to his wife and enjoys more and more frequently dalliance with her he grows physically weaker and weaker and unable to wield or stretch his bow. To make it lighter he has therefore to pare it off. These parings the hunter's wife proudly throws on the streets as if to proclaim her *saubhāgya* (good fortune or fortunateness - chiefly consisting in a man's and woman's securing the favour and firm devotion of each other).

228. This *gāthā* is cited to illustrate one of the types of *nāyikā* known as *adhīrā* (timid); *DR* (p. 45), however, defines अधीरा in the following कारिका as—

धीरा सोत्प्रास-वक्रोक्त्या मध्या साश्रु कृतागसम् ।
खेदयेद् दयितं कोपादधीरा परुषाक्षरम् ॥

The present *gāthā* does not agree with this definition of अधीरा;

समूससंति (समुच्छ्वसन्ति) breathe heavily, give out sighs—but as the subject of the verb is अंगाइ, it would be more correct to equate it with समुच्छुष्यन्ति i.e., (my limbs) are dried up. The figure of speech contained in this *gāthā* is कारकदीपक.

229. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine), called मध्या. *DR* (p. 44, II. 16) defines मध्या as follows : मध्योद्यद्यौवनानङ्गा मोहान्तसुरतक्षमा ।

'संप्राप्ततारुण्यकामा मोहान्तरतयोग्या मध्या ।' - *Avaloka;*

कअग्गह° (कचग्रह - उद्वेल्लितं धम्मिल्लं) - 'neatly done and decorated hair roughly tousled'.

230. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine),

called उत्तमा धीरा. (धीरा the heroine of a poetic composition who, though jealous of her husband or lover, suppresses all outward manifestation or expression of her resentment in his presence or as the *Rasa-mañjarī* puts it 'व्यंग्यकोपप्रकाशिका धीरा.' जाणावेउं inf. from caus. of जाण = to know; विद्दविअ (विद्रावित-ppp. from caus. of विद्दव = वि + द्रु) - banished, driven away; पइरिक्क (प्रतिरिक्त) solitude, privacy; विणअ (विनय) - reserve, restraint. *SK* reads रइविक्कमम्मि 'for पइरिक्कम्मि वि. But that reading is not a happy one.

231. This *gāthā* is already dealt with; vide *ŚP* S. No. (143.70) *supra.*

232. मुद्धे (मुग्धे) O, you silly girl; अपत्तिअंती (अप्रतियती) ignorant about the real situation - पवाल°. (प्रवालाङ्कुरकवर्ण - लोहितौ) reddish like the tender sprouts of coral); णिद्धोअ° निर्धौत - धातुरागौ - from which the reddish mineral colour has been already washed off. Bhuvanapāla (p. 264, v. no. 618) reads पवालयंकूरवण्ण°, and Weber (S. No. 680) पवालंकुरअणिद्ध°.

233. Bhoja cites this gāthā to illustrate one of the types of *nāyikā* (heroine), called *'Uttamā dhīra - mugdhā'.* On the word अज्जेण M. V. Patwardhan writes in his *Notes* to *Vajjālaggaṁ* (pp. 482-483): "अज्जेण = अद्येन i.e., अद्य इत्यनेन कति दिनानि भवन्ति - When you say that he departed today, how many days since his departure does that signify ? The reading अज्जेण furnishes one more example of the declension of an indeclinable."

234. The reading 'दोहणीए' seems to be doubtful. The reading adopted by Bhuvanapāla is - दोहलिणीएँ नवर. *SK* (p. 638, v. no. 236) reads पढमुल्लअदोहलिणीअ णवरि. *Gāthā - mādhurī* (p. 111) gives the reading पढमुग्गअदोहलिणीअ नवर. *SK* introduces this gāthā with the words : "(संभोगपरीष्टिषु) दोहदेन मुग्धाया: प्रेमपरीक्षा" इति । *ŚP* quotes it here to illustrate one of the types of *nāyikā* (heroine), called 'Uttamā Ūḍhamugdhā'.

235. The reading 'वाचिअ'is obviously incorrect. It violates the metre too. In view of *DŚS* (p. 209) : 'बप्प-बलिया सुहड-पीणा' and '---- बलिओ पीन:,' we emend the text as बलिअ-थणआ. दुद्धगंधिअमुह is recorded in the sense of बाल in *DŚS* (p. 168) :

"बाले दिल्लिंदिलिओ य दुद्धगंधियमुहोचेय ।" दिल्लिंदिलिओ तथा दुद्धगंधियमुहो बाल: । So दुद्धगंधिअमुही would mean बाला.

The reading 'थुत्थुक्कारिआइ' does not seem to be quite suited to the context. It may be emended to 'धुकुद्धुगिआइ.' *DŚS* (p. 175) records: "धुकुद्धुय - धुकुद्धगिया उल्लसिए."

धुकुद्धुयं तथा धुकुद्धुगियं उल्लसितम् । The various limbs or parts of the young girl's body were made or caused to shine by the God of Love . It is possible to defend the printed text (Mysore edn.): Madana, the God of Love, disdained or despised the other parts of the young girl's body in the sense that he did not find any one of them as an appropriate abode for himself.

ŚP cites this gāthā to illustrate one of the types of *nāyikā,* called 'उत्तमानूढा मुग्धा.'

236. Bhoja cites this *gāthā* to illustrate one of the types of *nāyikā* (heroine), called 'उत्तमा धीरोढमुग्धा.' कआवराहेण (कृतापराधेन) (पत्या) - by her husband who has committed love's offence. *SK* (p. 624, v. no. 179) cites this *gāthā* as an example of (संगोतयोर्मानः) स एव सहेतुः. Bhoja comments thus upon this *gāthā* : अत्र यद्यप्यालिङ्गनादेर्नेति नेत्यादे : प्रतिषेधो न विद्यते तथापि तदर्थोऽस्त्येवेति मानलक्षणं घटते । - सरस्वती, पृ. ६२४.

237. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine), called 'उत्तमा धीरानूढमुग्धा.' The restoration of the *gāthā* is only tentative. The printed text "पेअवरो. वच्सुमेलए" is rather doubtful.

238. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine) called 'उत्तमा अधीरोढमुग्धा.' The text adopted here is from *SK* (p. 686 v. no. 384). The first half of the *gāthā* is, however, metrically defective. The *ŚP* cites this *gāthā* twice, one on p. 618 and once again on p. 841 with the introductory remark: "तत्र मुग्धाया उत्तमत्वं संभोगे यथा" - In the light of these quotations we may restore the first half of the *gāthā* as follows :

बालत्तण-दुल्ललिआएँ अज्ज सुणु जं कअं णववहूए ।

(बालत्वदुर्ललितया अद्य शृणु यत् कृतं नव-वध्वा ।)

240. The restoration is very tentative - especially of the second half of the *gāthā* In the first half, the poet deseribes the breasts of the *nāyikā* to be so large and lofty as to screen the moon (in the form) of her face. If the *mukha - candra* were not screened by the lofty breasts, the lotuses would have bloomed even during day-time !

241. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine), called 'उत्तमा ऊढ-मध्यमा.' Earlier (*ŚP* Vol. II, p. 458) he cited it to illustrate one of the six types of रसालङ्कार-सङ्कर, called *'ābhāsa-pradhāna.'*

Later (*ŚP* Vol. IV, p. 1175) again he cites it to illustrate 'अनुनायक.' In *SK* he cites it twice, once on p. 498, v. 155 (to illustrate 'यौक्तोऽनुकूलश्च निषेधाक्षेपो रोध:') and once again on p. 679, v. 354 to illustrate नायकाभास. This *gāthā* is drawn from Bappabhaṭṭi's *Tārāyaṇa* (= Tārāgaṇa), p. 52, v. no. 131:

"Why shouldn't her waist not pine away ? She isn't in a position to cast on it her eyes resembling the petals of a blue lotus. They are being blocked by her big round breasts !"

242. Bhoja cites this *gāthā* to illustrate one of the types of *nāyikā* (heroine), called 'उत्तमाऽधीरानूढमध्या'.

Read in the *Chāyā*, line 4, 'पङ्क्त्या' in place of 'पङ्क्तिभि:'. सेअ° (स्वेदच्छलेन)-under the guise of perspiration; अमाअंत (अमात्) - not being contained in her body; ओसरइ (अपसरति) - flows away; तिवलि (त्रिवलि) - the three folds of skin on the abdomen; सोवाण (सोपानपङ्क्ति) - stair-case.

243. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine), called 'उत्तमा प्रगल्भा'. : When her husband committed offence of love, the poor wife secretly heaved sighs, wept silently in the nights and kept to herself all desires she had cherished.

244. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine), called 'उत्तमा धीरप्रगल्भा.'

पसंग (प्रसङ्ग) - attachment; इक्कंत (एकान्तरसा) - whose happiness is centred on a single woman; दे (प्रार्थये) - I pray. It is, however, interesting to note that in his *SK* (p. 687, v. 388) this *gāthā* is cited with the introductory remark : अहंकारर्द्धिरुद्धता यथा-".

245. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine) called 'उत्तमाऽधीरप्रगल्भा'.

In his *SK*, Bhoja cites this *gāthā* at two places : He introduces this *gāthā* with the remark : "कामबाधया वाच्या यथा" - and thus comments on the *gāthā* : अत्र धन्यास्ता यासां त्वं न वल्लभ इति येयमतिरक्ताया : साक्षादस्तोतव्यस्तुति: सेयं वाच्या नामाप्रस्तुतप्रशंसा तस्या एव कामसिद्धिं बाधते । सरस्वती, पृ. ४७३. He again cites on p. 643, v. 253 with the remark "माने विरुद्धं यथा -" and thus comments upon it : अत्रेर्ष्यायितादिभिर्वल्लभालिङ्गनादि-विरुद्धैर्मानवती वञ्च्यते । सरस्वती, पृ. ६४३.

246. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine), called 'उत्तमा ऊढ - प्रगल्भा.' गोसे (प्रभाते) - *DSS* (p. 102) records गोस along with गोसग्ग, in the sense of morning. According to Weber, "गोस properly means the release of cows or cattle from the pen where they are confined at night (गो + स from सा, सन् to let loose." The word गोसग्ग is derived from गो + सृज् to release. गोसग्ग (like गोस) means the time when the cattle are released, hence morning." - M. V. Patwardhan, Notes to *Vajjālaggaṁ,* p. 476 (*Gāthā* No. 352). Vemabhūpāla thus comments upon it :

"--- आज्ञाशतानि - 'मुञ्च, पीडय गृहाण, जीवय, त्रायस्व' इत्यादि । --- अत्र नायको निशायां सुरते हर्षविकसितकपोलां रसावेशादाज्ञाशतानि ददतीमतिधृष्टां स्वकीयां नायिकामुपलभ्य प्रभाते किमप्यजानतीमिव लज्जयावनतमुखी सेयमित्यश्रद्धेयां च दृष्ट्वा स्त्रीणां श्लाघ्यं सुरते धाष्ट्र्यम् । अन्यदा लज्जेति गुणद्वयमस्यामेव प्रतिष्ठितमिति तां प्रशंसतीति भाव : ।" - पृ. १०.

247. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine), called 'मध्यमा अधीरा'.

संभरण (संस्मरण) remembrance; पलोट्टंत (प्रलुठत्) welling up; दिज्जइ (दीयते) (pres. pass. 3rd pers. sing. from दा)-. is given i.e., placed (on the threshold or ground); वंक (वक्रग्रीवया) - turning her neck (i.e., head) to one side. *SK* (p. 630) cites this *gāthā* with the introductory remark :

"(विप्रलम्भचेष्टासु) प्रवासे यथा-".

248. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (herione), called 'मध्यमोढा.' *SK* (p. 685) cites it to illustrate one of the types of *nāyikā* (heroine), called 'आत्मीया स्वा.'

249. Bhoja cites this *gāthā* as an example of one of the types of *nāyikā* (heroine), called 'मध्यमानूढा.' *SK* (p. 686) cites it to illustrate one of the types of *nāyikā* (heroine), called 'अनूढा कुमारी.' विसम्मिह(हि)इ (विश्रमिष्यति) - will be privileged to rest on (and press your breasts). 'विसम्म (विस्सम्म)' represents the Sanskrit root विश्राम्य, which explains the duplication of म. The simplification of स्स into स is for metre.' - M. V. Patwardhan.

250. Bhoja cites this *gāthā* as an example of मध्यमा धीरोढा (नायिका). पसिअ (प्रसीद) 'be gracious' (to me); परजण (परजन) - a stranger. This *gāthā* is a dialogue (वाकोवाक्य) between a man and his wife or, may be, his sweetheart. Cf. *Amaruśataka,* v. no. 57.

251. Bhoja cites this *gāthā* as an example of मध्यमा धीरानूढा (नायिका). *SK* (p. 624) cites it to illustrate 'प्रागसंगतयोः पूर्वानुरागः स्त्रीप्रकाण्डे.' Bhoja thus comments upon it : अत्रापि प्राग्वदेव सागरिकाया वत्सराजेऽनुरागः प्रकृष्यमाणो मरणं शरणमित्युत्तरयैव कामावस्थया कथ्यते । - सरस्वती, पृ. ६२४.

252. Bhoja cites this *gāthā* as an example of मध्यमा अधीरोढा (नायिका). The second half of this *gāthā* contains a graphic, realistic and striking उपमा (simile).

253. Bhoja cites this *gāthā* from *Līlāvaī* as an example of मध्यमा अधीरानूढा (नायिका). Further on (p. 772) he cites it as an example of '(उपनायिकासु) ललिता'. The figure of speech is पूर्णोपमा with श्लेष on कर (i. hand ii. rays) and वारीमई (i. स्वेदद्रवार्द्रा wet with sweat ii. वारिमयी full of water). वाउल्ली is possibly a misreading for बाउल्ली. *DŚS* (pp. 210-211) records: बहुमुह - बालय - बाउल्ली खल-वणिउत्त-पुत्तियासुं च । (बहुमुहो दुर्जनः, बालओ वणिक्पुत्रः, बाउल्ली पाञ्चालिका ।) पृ. २११.

From बाउल्ली, it appears, बाहुली (in Marathi) is derived.

Read in the second half of the *gāthā* वारीमई, and line 8 : *Līlāvaī* (No. 423).

254. Bhoja cites this *gāthā* as an example of मध्यमा मुग्धा (नायिका). गणणा (गणना) counting (with the fingers the two hands and toes of the two feet).

255. Bhoja cites this *gāthā* to illustrate मध्यमा धीरमुग्धा (नायिका). उत्तिण्णिअ = उत्तृणित with the grass-roof swept away—the duplication of ण is for metre; पलोट्ट is to be rendered as प्रवृत्त (dripping or forcing their way) in the *chāyā*.

256. Bhoja cites this *gāthā* several times; here to illustrate मध्यमा अधीरमुग्धा (नायिका), on p. 789 to illustrate one of the varieties of अनुराग, called विश्वास, on p. 997 to illustrate सहजानुरागजन्मा सहज : and in *SK* (p. 622) to illustrate 'प्रेमाभिसंधानं पुंसः'. बहुवासअ (बहुवासक) is rather difficult. Its exact sense is not clear.

257. This *gāthā* is already dealt with; vide *ŚP* S. No. (125.66) *supra*. Here it is cited as an example of मध्यमोढा मुग्धा (नायिका).

258. Bhoja cites this *gāthā* as an example of मध्यमा अनूढमुग्धा (नायिका).

260. Read in the second half अहर-ठिओ वि होइ. It illustrates मध्यमा धीरा अनूढमुग्धा (नायिका). *SK* (p. 630) cites it to illustrate 'विप्रलम्भचेष्टासु माने स्त्रियाः'.

262. Read in the first half सिण्णूसलिआहि and in the corresponding *chāyā*

स्विन्न-रोमाञ्चिताभ्यां. This *gāthā* illustrates मध्यमा अधीरानूढमुग्धा (नायिका).

DŚS (p. 55) : 'ऊसलियं सरोमंचे' ऊसलियं सरोमाञ्चम्.

263. Bhoja cites this *gāthā* as an example of मध्यमामध्यमा (नायिका). *SK* (p. 634 , v. no. 221) introduces it with the remark:

"प्रथमानुरागानन्तरे नखक्षतं यथा -";

पडिमा (प्रतिमागत - निज - नयनोत्पलार्चित)

- worshipped with the (two) blue lotuses in the form of her own (blue) eyes imaged or reflected on her (mirror-like) smooth and bright bosom.

264. Bhoja illustrates one of the types of *nāyikā* (heroine), called मध्यमा धीरमध्यमा. जणेंति, दावेंति, सहावेंति all these are caus. pres. 3rd pers plu. forms of जण (जन्), दंस (दृश्) and - सह (सह).

265. Bhoja cites this *gāhtā* as an example of मध्यमा अधीरमध्यमा (नायिका). *SK* (p. 627, v. no. 189) cites it as an example of मानानन्तरः (संभोगशृङ्गारः).

266. Bhoja cites this *gāthā* as an example of मध्यमोढा मध्या (नायिका). It is already dealt with; vide *ŚP* S. No. (216.86) *supra.*

267. Bhoja cites this *gāthā* from *Līlāvaī* as an example of मध्यमा अनूढमध्यमा (नायिका). अविणअमग्गं णी अम्हि (= अहमविनयमार्गं नीता) = 'कामपरवशीकृता' इत्यर्थः । किं भणिमो (तस्मात् किं भणामि । 'अकथ्यम् एतद्' इत्यर्थः ।) - Līlāvaī-Comm. p. 84.

268. Bhoja cites this *gāthā* as an example of मध्यमा धीरोढमध्या नायिका.

269. Bhoja cites this *gāthā* from *Līalavī* as an example of मध्यमा धीरानूढा मध्या (नायिका).

270. Bhoja cites this *gāthā* as an example of मध्यमा धीरोढा मध्या (नायिका). *SK* (p. 677, v. no. 345) cites it to illustrate 'मरणम्', one of the twelve *prema-puṣṭi (- bhūmis).* — Read in the second half रोइस्सं for रोदिस्सं.

271. Bhoja cites this *gāthā* as an example of मध्यमा प्रगल्भा (नायिका). कारिज्जसि — caus. pres. pass. 2nd pers. sing. from कर = to do; आहियाईए [आभिजात्यै-dat. sing.] to (your) nobility of birth.

272. Bhoja cites this *gāthā* as an example of मध्यमा अधीरप्रगल्भा (नायिका). Read

Meghadūta (v. no. 9 - cd) : आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि ॥ and *Śāk* IV. 16 : गुर्वपि विरहदुःखमाशाबन्धः साहयति ।

273. Bhoja cites this *gāthā* as an example of मध्यमा ऊढप्रगल्भा (नायिका). *SK* (p. 607, v. no. 109) cites it with the introductory remark : "प्रियादिषु व्याजनिन्दोत्पासो यथा —".

275. Bhoja cites this *gāthā* as an example of मध्यमा धीरोढप्रगल्भा (नायिका). *GSW* (945) reads this *gāthā* as follows :—

अणुवत्तंतो अम्हारिसं जणं आहिजाईए ।
चिंतेसि उणो हिअए अणाहिजाई सुहं जअइ ॥

The sense of the *gāthā* is rather doubtful. It may tentatively be rendered as follows : On account of your noble birth, although you pretend to make love to us, you really think of someone else in your heart. Ordinary people who can't brag or boast of noble birth live happily !

277. Bhoja cites this *gāthā* as an example of मध्यमा अधीरोढप्रगल्भा (नायिका). रूस (रुष्) to get angry — रुषितुं / रोद्धुं; चुक्कविणय - (च्युत-विनय) one who has strayed from (the path of) right conduct or modesty; जाइअअ = जाअ (जात) - become; अवस (अवश) helpless — with these limbs which are no longer under my sway.

278. Bhoja cites this *gāthā* from *Līlāvaī* as an example of मध्यमा अधीरोढप्रगल्भा (नायिका). Read the fourth quarter of the stanza as 'जीअं णिसुअं चिअ तए वि' and its corresponding *chāyā* as : 'जीवितं श्रुतमेव त्वयापि'. For we have the authority of Hemacandra who records in his *DŚS* (p. 143) णिसुयं णिसामियं च सुए.
णिसुयं तथा णिसामियं श्रुतम् ।

279. Bhoja cites this *gāthā* as an example of कनिष्ठा (नायिका). *DŚS* (p. 231) 'माउआ सहि-उमासु' माउआ सखी दुर्गा च । मातृवाचकस्तु मातृकाशब्दभवः ।
छेप्प (शेफ) tail; फणो (फणः) hood (of a serpant);

Other women, who have themselves robbed the speaker-woman of the *gāthā* of her husband, have done her immense harm over and above that they are jealous of her. Thus they have doubly harmed her. Hence she says : "It seems the snake has grown a hood also at its tail."

280. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरा (नायिका).

281. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरा (नायिका).

282. Bhoja cites this *gāthā* as an example of कनिष्ठोढा (नायिका).

A young woman abed with her husband / lover needs no other ornamentation besides hair roughly tousled by his hands and the mouth fragrant with wine.

283. Bhoja cites this *gāthā* as an example of कनिष्ठानूढा (नायिका).

284. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरोढा (नायिका). मण्णु (मन्यु) - anger (or grief); तोग्गअमणा (त्वद्गतमना:) - whose mind is fixed on you.

285. Bhoja cites this *gāthā* from *Tārāyaṇa* (tārāgaṇa) of Bappabhaṭṭi as an example of कनिष्ठा धीरानूढा (नायिका). *Tārāgaṇa* (p. 45, v. no. 90) reads in the first half of the *gāthā* तुह दंसण-सउण (Sk. तव दर्शन-शकुन) for वर-सउण-ग्गहण ; and in the second half भग्ग -मरण-ग्गहं से (Sk. भग्नमरण-ग्रहं) for भग्गमरण-ग्गहाए. *ŚP* (p. 325) text - भंग (? भग्ग) मरणग्गहं से is in agreement with that of *Tārāgāṇa*. Read कण्डकं in the *chāyā*. The following extract from the anonymous Sanskrit commentary on *Tārāgaṇa* makes the idea—very peculiar though it is—quite clear : यदा यदा त्वद्दर्शनाय शकुनो भवति तदा तदोत्तरीये सा शकुन-ग्रन्थिं बध्नाति । तेनैवमुच्यते । तव दर्शनार्थं शकुनग्रन्थिबन्धा: तै: त्वद्दर्शनशकुनग्रन्थिबन्धै: । 'ओड्ढणअं' उत्तरीयं तथा तस्या: पूरितं भृतं यथा रक्षाकण्डकं जातम् । कीदृशम् । 'भग्न-मरण-ग्गहं', एकत्र मरणग्रहो मरणाभिनिवेश: । अन्यत्र मरणाय ग्रह: पिशाच: स भग्नो येन तत् तथाविधं रक्षाकण्डकं यथा तस्या: संजातं तथोत्तरीयं तव दर्शनशकुनग्रन्थिबन्धै: पूरितमिति । - पृ. ४५.

286. Bhoja cites this *gāthā* as an example of कनिष्ठा (अ) धीरोढा (नायिका). णिव्वुत्त-रआ वि (the young innocent wife) even when the climax of sexual enjoyment was reached.

287. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरमुग्धा (नायिका). This *gāthā* is cited in *DR* (p. 104) and in *SK* (P. 640, v. no. 243). *DR* cites it in the context of प्रवास-विप्रयोग (भविष्यत्-यास्यत्-प्रवास:). *SK* cites it with the introductory remark "सामान्यत एव प्रवास-साध्वसेन स्त्रिया यथा -".

288. Bhoja cites this *gāthā* as an example of कनिष्ठा ऊढमुग्धा (नायिका). मुद्धवहू — the simple-minded, inexperienced young wife; णहरवअं / णक्खवअं (नखरपदं/नखपदं) nail-mark.

289. Bhoja cites this *gāthā* as an example of कनिष्ठा अनूढमुग्धा (नायिका). *SK* (p. 626) cites it with the introductory words "(विप्रलम्भपरीष्टिषु प्रेमपरीक्षा) श्लाघया यथा-".

291. Read in the first half of the *gāthā* 'खु' and in the *chāyā* - दुहित्रा and कस्य.

Bhoja cites this *gāthā* as an example of कनिष्ठा धीरानूढमुग्धा (नायिका). Dr. H. C. Bhayani renders this *gāthā* into Gujarati (vide *Muktaka Mādhurī,* p. 79, the title being '*Nirjana Gāmā*'.

292. Bhoja cites this *gāthā* as an example of कनिष्ठानूढमुग्धा (नायिका). Read in the first half of the *gāthā* 'दोहिँपि'.

293. Read in the second half सोउं व. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरानूढमुग्धा (नायिका). वर° (वर-गोत्र-दत्त-कर्णाया:) — of her who was attentively listening to the name of the bridegroom mentioned in the auspicious songs. *DŚS* (p. 41) says : 'उअह । त्ति 'पेच्छह' अत्थे । उअह पश्यत ।

294. Bhoja cites this *gāthā* as an example of कनिष्ठा मध्या (नायिका). जणेइ (जनयति) caus. pres. 3rd pers. sing. from जण - to be born, to come into existence.
This *gāthā,* with some variation in wording and placing, is the same as *ŚPS.* No. (177.78) *supra.*

295. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरमध्या (नायिका). आअंबंत (आताम्रान्त) 'becoming slightly red with anger'. M. V. Patwardhan prefers to equate the word with आताम्रत् pres. act. part. from denom. of आअंब = आताम्र (reddish).

296. This *gāthā* ia already dealt with; vide *ŚPS.* No. (219.87) *supra.* Bhoja cites it here to illustrate कनिष्ठा धीरमध्या (नायिका).

297. Read in the first half of the *gāthā* अकअं कअं कुणंतीए and in the corresponding *Chāyā* अकृतं कृतं कुर्वत्या.

Bhoja cites this *gāthā* as an example of कनिष्ठोढमध्या (नायिका). अव्वो (-अहह) — 'How painful !', 'O, What a pity!'; अणुणअ (अनुनय-सुख-काङ्क्षणशीलया) by her who was longing for the pleasure of being appeased; अकअं कअं कुणंतीए - attributing to him something (i.e., an imaginary offence) never committed by him.

298. Bhoja cites this *gāthā* as an example of कनिष्ठा अनूढमध्या (नायिका).

299. Read in the first half of the *gāthā* करेसि कारिस्सि (? काहिसि अ) सुहअ एत्ताहे । and in the second half अवराहाण ---कअरा. Bhoja cites this *gāthā* as an example of धीरोढमध्या (नायिका).

300. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरानूढमध्या (नायिका).

The rural girls playing games so freely dropping off all the usual inhibitions is in the very nature of the months of Spring.

301. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरोढमध्या (नायिका). आउच्छण° - embracing the husband to bid farewell to him when he is about to set out on a journey; कंठ समोसरिअ° -of the young wife who has withdrawn her slender arms from her husband's neck (after the parting embrace); वहूएँ वलआइं पडंति — the bangles of the young wife slip down from her arms because of their sudden emaciation due to the imminent separation from her husband. निअलाइं व - like chains to prevent him from departing on a journey.

302. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरानूढमध्या (नायिका).

When the musical instrument announced the arrival of the bridegroom, the bride felt so thrilled and excited and was drenched in profuse perspiration.

303. Bhoja cites this *gāthā* as an example of कनिष्ठा प्रगल्भा (नायिका). अज्जअ - आर्यक - O, noble one; अण्णुअ (अज्ञक)-O, my innocent dear; Bhuvanapāla reads उन्नम for अण्णुअ - rise up, (you who have fallen prostrate at my feet to appease my anger). तुह मन्नुसमुप्पाअएण — this reading violates metre; so the varient reading मण्णु - समुप्पण्णेण (= समुप्पण्ण-मण्णुणा) is preferable. It means : Jealous anger which causes or produces grief or embarrassment to you.

304. Bhoja cites this *gāthā* as an example of कनिष्ठा धीर-प्रगल्भा (नायिका). वुज्झसि (उह्यसे) - pres. pass. 2nd pers. sing. from वह् to carry; बइल्ल *d.* (बलीवर्द) a bull, cf. Mar. बैल. अंगाइं मुअइ - (मुञ्चति अङ्गानि) droops, languishes.

305. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरप्रगल्भा (नायिका).

306. This *gāthā* is already dealt with; vide *ŚP* S. No. (128.67) *supra.*

Bhoja cites it here as an example of कनिष्ठा अधीरप्रगल्भा (नायिका).

307. Bhoja cites this *gāthā* as an example of कनिष्ठा अनूढप्रगल्भा (नायिका).

308. This *gāthā* is already dealt with; vide *DHVS*. No. (40.14) *supra.* Bhoja cites it as an example of कनिष्ठा धीरोढप्रगल्भा (नायिका).

309. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरा अनूढप्रगल्भा (नायिका). The restoration of the *gāthā* is tentative.

310. Bhoja cites this *gātha* as an example of कनिष्ठा अधीरोढप्रगल्भा (नायिका). *SK* (p. 657, v. no. 291) cites this *gāthā* with the introductory remark : "अत्रैवोत्कण्ठादिभिश्चेतो वासयतीत्यर्थस्यान्वयो यथा -" and comments upon the *gātha* thus :- अत्र प्रवासानुभूतभृशोत्कण्ठादिचित्तवासना: प्रवासनन्तरेऽपि तस्या नोपशाम्यन्तीति वेणिकावर्णनादिना सूच्यते ।

311. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरा अनूढप्रगल्भा (नायिका). The readings in *Vajjālagga* to be specific in the first half of the *gāthā,* are not so very happy. M. V. Patwardhan remarks on नियडकुडंगं etc. : "We must supply गामं as the noun qualified by the three adjectives occurring in the first half. नियडकुडंगं and पच्छन्नदेउलं should be taken as बहुव्रीहि compounds and बहुजुवाणसंकिण्णं as a विभक्ति तत्पुरुष compound, qualifying गाम understood, and the verbal form होइ or वट्टइ should also be supplied in order to make the sense of the first half complete." - Notes p. 505. There is absolutely no such difficulty in construing the *gāthā,* if we follow the text in *ŚP.*

312. Bhoja cites this *gāthā* as an example of धीरोढा (नायिका). माण° (मानधना) indulging too much in jealous anger; तह दूरं (तथा दूरं) - to such an extent अणुबद्ध (अनुबद्ध) pursued; पउत्थो (प्रोषित:) gone away on a journey, alienated in feeling from her, estranged in feeling.

313. Bhoja cites this *gāthā* as an example of धीरानूढा (नायिका).

The *gāthā* cited here, however, would show that the *nāyikā* is not अनूढा but ऊढा ! Bhoja nods here !

"In the presence of the elders she put on a very brave face at the time of your departure, but when she later closed her eyes, tears that were sticking to the lashes rolled down !"

With supreme effort she had checked her tears, as shedding of tears is considered inauspicious on an occasion like this.

314. Read in the second half of the *gātha* संभासण-सेउल्लि फंसणे and in the corresponding *chāyā* संभाषणस्वेदार्द्रे स्पर्शे.

Bhoja cites this *gāthā* as an example of अधीरा (नायिका).

SK (p. 617, v. no. 148) cites this *gāthā* with the introductory remark : "संचारिषु स्वेद-रोमाञ्च-वेपथवो यथा -".

315. Bhoja cites this *gāthā* as an example of अधीरोढा (नायिका).

हरिस+ऊससिआएँ (हर्ष+उच्छ्वसितायाः = उल्लसित, पुलकित).There is a variant reading हासूसलियाए (हास्य-पुलकितायाः). Hemacandra records : 'ऊसलिअं सरोमञ्चे' *(DŚS* p. 55). Bhuvanapāla too says : ऊसलिओ पुलकितः । The editor of *PSM* (p. 189) read ऊसुइअ (उत्सुकित), as reference is given to this *gāthā*. Bhuvanapāla remarks on this *gāthā:*

स्वेद-पुलकोत्कम्पाः सात्त्विका भावाः । अनुरागातिशयवर्णनपरा इयम् उक्तिः । ---- हेतुसूक्ष्माभ्यां संकरोऽलंकारः । - पृ. १४४.

316. Bhoja cites this *gāthā* as an example of अधीरानूढा (नायिका).

The भविष्यत् - वधू listens to the auspicious wedding songs in which the name of the bridegroom is mentioned. As she catches the name in the wedding songs, she is drenched in perspiration due to her great love for the prospective husband.

317. This *gāthā* is already dealt with; vide *ŚPS*. No. (218. 87) *supra*. Here he cites it as an example of ऊढा (नायिका). *SK* (p. 594) cites this *gāthā* with the introductory remark "तद् (= सुप्त -) रूपेण रसप्रकर्षो यथा - " and thus comments on it : अत्र निर्भरपदेनैव प्रकर्षः प्रतिपाद्यते । सरस्वती, पृ. ५९४.

318. Bhoja cites this *gāthā* as an example of अनूढा (नायिका). Bhuvanapāla remarks : तं वीक्ष्य यद् इतरपुरुषावेक्षणनिरपेक्षं मुखं सजलां दृशं वहति, तेन अनुमीयते अनुपमरूपसंपत्संपन्नोऽसौ युवेत्यर्थः। --- विरोधच्छायानुमानाभ्यां संकीर्णोऽलंकार :। - पृ. ७० - ७१.

319. Bhoja cites this *gāthā* as an example of धीरोढमुग्धा (नायिका). Further on he cites it as an example of 'प्रीतिः' - (p. 788).

320. Bhoja cites this *gāthā* as an example of धीरानूढमुग्धा (नायिका).

The throbbing of the left eye of a woman is believed to be indicative of some auspicious thing to happen.

321. Bhoja cites this *gāthā* as an example of अधीरमुग्धा (नायिका). *SK* (p. 645, v. no. 260) cites it with the introductory remark : "माने मान्यते येनेति यथा -" and comments upon it : अत्र 'मान पूजायाम्'---- मान इति रूपम् ।)

स हि प्रेयांसमस्याः पादपतनादिपूजायां प्रयोजयति । - सरस्वती, पृ. ६४५ - ६४६.

322. The restoration of this *gāthā* is tentative. Read in the first half हूरे (? तूरे) and in the corresponding *chāyā* तूर्ये. Remove dash (-) after ण्हविआ and स्नपिता.

Bhoja cites this *gāthā* as an example of अधीरानूढमुग्धा (नायिका).

"She first bathed herself with her own profuse perspiration and then her friends bathed her with water."

323. Bhoja cites this *gāthā* as an example of ऊढ-मुग्धा (नायिका). सहि (सखि) साहसु (कथय) सब्भावेण (सद्भावेन) - My friend, tell me honestly; पुच्छिमो (पृच्छाम:) - "We (i.e., I) ask : Do the armlets of all women grow bigger on their arms, when the beloved departs on a journey ?" The fact is : because of unbearable separation from their dear beloveds they become at once emaciated and the armlets appear to them bigger on their arms. The young newly married girl is so very innocent, simple-hearted *(mugdhā)*, hence her query !

324. This *gāthā* is already dealt with; vide *ŚP* S.No. (191.81) *supra*. Bhoja cites it here as an example of अनूढ-मुग्धा (नायिका).

325. Bhoja cites this *gāthā* as an example of धीर-मध्या (नायिका).

Every round limb of the slender one has become flat; and every thin limb has reached the limit of thinness. Still she has been maintaining anger !

326. Read in the first half गअवईअ. Bhoja cites this *gāthā* as an example of धीरोढमध्या (नायिका). *SK* (p. 675, v. no. 339) cites it as an example of (प्रेमपुष्टिषु) कार्श्यम्.

327. Bhoja cites this *gāthā* as an example of धीरानूढमध्या (नायिका). *SK* (p. 629, v. 200) cites this *gāthā* with the introductory remark : "विप्रलम्भचेष्टासु प्रथमानुरागे स्त्रिया यथा -".

328. Bhoja cites this *gāthā* as an example of अधीरमध्या (नायिका).

Bhoja cites it again (p. 1038) to illustrate पात्रोपाधि:, one of the मानोपाधिभङ्गs.. *SK* (p. 639, v. no. 239) cites it with the introductory remark : (मानानन्तरे) "स्त्रिया एव सखीवाक्यस्याक्षेपेण यथा -".

330. Bhoja cites this *gāthā* as an example of अधीरानूढमध्या (नायिका).

कुल° (कुलवध्व:) young newly married maidens belonging to exalted or noble

family; रइ° (रति-विराम-लज्जिताः) - overpowered by bashfulness at the end of sexual intercourse (because of their stark nakedness); जहणं (जघनं) private parts.

The variant reading सहसत्ति (सहसेति) is preferable to the *ŚP* reading सहसव्व (सहसेव).

331. Note : Read च्चेअ (चैव) in the second half. Bhoja cites this *gāthā* as an example of अनूढमध्या (नायिका).

The young would-be bride turned away her face at the mention of the name of the bridegroom, but the way her brassiers *(choli)* broke at the seams clearly shows her deep love for him.

332. Bhoja cites this *gāthā* as an example of धीर-प्रगल्भा(नायिका). *SK* (p. 671, v. no. 325) cites it with the introductory remark : "निर्धारितविशेषप्रकारो विशेषवान् यथा —". It cites this *gāthā* again (p. 685, v. no. 380) with the introductory remark : "यत्नापनेय-माना धीरा यथा — ".

333. Bhoja cites this *gāthā* as an example of धीरोढ-प्रगल्भा (नायिका).

334. Bhoja cites this *gāthā* as an example of धीरानूढप्रगल्भा (नायिका). पम्हल° (पक्ष्मल-धवलानि) (नयनानि) — (eyes) having long or beautiful eyelashes; दीह° (दीर्घ-कृष्णानि) long-extending and dark-coloured (eyes); दट्ठुं ण जाणंति (द्रष्टुं न जानन्ति) — They do not know how to look (at young men) (with charming, bewitching sidelong glances).

335. Bhoja cites this *gāthā* as an example of अधीर-प्रगल्भा (नायिका). *SK* (p. 637, v. no. 233) cites this *gāthā* to illustrate (विप्रलम्भपरीष्टिषु) लेखविधानेन (प्रेमपरीक्षा). सोत्थि (स्वस्ति) — the first word written in a letter meaning "May God bless you"; "May you fare well"; लिहिमो (लिखामः) (pres. act. 1st pers. plu. used for sing.)

336. Bhoja cites this *gāthā* as an example of अधीरोढप्रगल्भा (नायिका). *SK* (p. 639. v. no. 238) cites it with the introductory remark "(संभोग-परीष्टिषु) मानानन्तरे स्त्रियाः कैतवस्मरणेन यथा—".

337. Bhoja cites this *gāthā* from *Līlāvaī* as an example of अधीरानूढप्रगल्भा (नायिका). The printed text of *Līlāvaī* reads : जाणंती वि हु instead of Bhoja's reading 'जाणामि चिअ'.

338. Bhoja cites this *gāthā* as an example of ऊढ-प्रगल्भा (नायिका). *SK* (p. 638, v. no. 237) cites this *gāthā* with the introductory remark : "(संभोग-परीष्टिषु प्रथमानुरागानन्तरे)

प्रगल्भायाः प्रियवाक्यवर्णनेन यथा - ".

339. Bhoja cites this *gāthā* as an example of अनूढ- प्रगल्भा (नायिका).

340. Bhoja cites this *gāthā* twice. Here he cites it as an example of मुग्धा (नायिका). Further (p. 843) he again cites it with the introductory remark : "मध्यमाया मुग्धत्वं संभोगे यथा -". वक्खरअ *d.* means रतिगृह, अन्तःपुर. Hemacandra records in his *DŚS* (pp. 247-248) वक्खारयं रइघरे -- वक्खारयं रतिगृहम्, "अन्तःपुरम्" इति अन्ये ।
अणुमग्ग *(d.* पीछे पीछे - *PSM,* p. 40) following, going after.

341. Bhoja cites this *gāthā* as an example of मध्या (नायिका). *Vajjālagga* (p. 242, v. no. 318*3) reads the second half somewhat differently :
बालाए लावण्णं उप्फिणियं थणभरमिसेण ।।
(बालाया लावण्यं बहिर्निगतं स्तनभरमिषेण ।।)

"The loveliness of the damsel --- has erupted as it were under the guise of her bulky breasts."

342. Bhoja cites this *gāthā* as an example of प्रगल्भा (नायिका). *SK* (p. 684, v. no. 379) cites this *gāthā* with the introductory remark : "वयःकौशलाभ्यां संपूर्णा प्रगल्भा यथा -". खिण्ण (खिन्न) fatigued, exhausted (by excessive enjoyment of love's delights); चिउरभारं (चिकुरभारं) mass of (long) hair; ओल्लं (आर्द्रं) moist, wet. Cf. Mar. ओलें ; गलंत° (गलत्पुष्पं) from which flowers are still dropping; ण्हाण° (स्नान-सुगन्धं) - स्नानेन स्नानीयेन सुगन्धम्, स्नानशब्देन स्नानीयं चूर्णमुच्यते, उपचारात् । — fragrant with the lotions or creams used while bathing; गिम्ह° (ग्रीष्मापराह्णरमितस्य) (of her husband) who had amorous dalliance with his wife on a summer afternoon. Bhuvanapāla remarks : प्रेमातिरेकेण दृष्टादृष्टार्थविरुद्धमपि ग्रीष्मापराह्णरतम् आचरतः श्रमापनयनाय प्रत्युपकारकं कामिनी कान्तस्योरसि कुन्तलकलापं शीतं च सुरभिं च निवेशयतीत्यर्थः । पृ. १०९.
M. V. Patwardan remarks : The stanza suggests inverted coitus.

343. Bhoja cites this *gāthā* as an example of परकीया उत्तमा (नायिका). सुहउच्छिआ (सुखपृच्छिका) - a woman who comes to inquire about the health of a sick person; ण णिट्ठाइ (न नितिष्ठति) is not left over.

344. चोरिअ° (चौर्यरत - श्रद्धालुः / श्रद्धाशीला, then संबोधने° श्रद्धालुके / श्रद्धाशीले) - dear (पुत्रि) night-prowler, O, dear young girl, having a keen desire for clandestine love-making; Bhoja cites this *gāthā* as an example of उत्तमा धीरा (परकीया नायिका).

345. Bhoja cites this *gāthā* as an example of उत्तमाऽधीरा (परकीया नायिका). The girl burns

like a blazing flame on account of the fire within of separation from her charming lucky man. By the sweet breath of her mouth she attracts a swarm of bees which appears like smoke.

346. Bhoja cites this *gāthā* as an example of उत्तमोढा (परकीया नायिका). The distinction of being called beautiful goes to our village chief's daughter :"She has set all men staring at her with unblinking eyes, like the gods." सअलो गामो देवीकओ (by whom) the whole village i.e., all the people in the village have been turned into gods. देवीकओ is a च्वि formation in the sense of complete transformation. अणिमिस° (अनिमिष-नयनः) having unwinking eyes. The gods too are believed to have unwinking / never closing eyes.

347. This *gāthā* is already dealt with; vide *ŚP* S. No. (51.52) *supra* Bhoja cites it here as an example of उत्तमानूढा (परकीया नायिका).

348. Bhoja cites this *gāthā* as an example of उत्तमा धीरोढा (परकीया नायिका). लज्जालुआ (लज्जावती) bashful; परिणामं जाइ (परिणामं याति) जीर्णो भवति - comes to an end. Cf. 'उत्पद्यन्ते विलीयन्ते दरिद्राणां मनोरथाः ।'

349. Bhoja cites this *gāthā* as an example of उत्तमा धीरानूढा (परकीया नायिका).

351. Bhoja cites this *gāthā* as an example of उत्तमाऽधीरानूढा (परकीया). *DŚS* (pp. 192-193) records : पाणद्धी रच्छाए ---॥५०१॥
पाणद्धी रथ्या । मणे (मन्ये) methinks.

352. Bhoja cites this *gāthā* as an example of उत्तमा मुग्धा (परकीया). Read सुगन्धिं in the *chāyā*

353. This *gāthā* is already dealt with; vide *ŚP* S. No. (221.88) *supra* It is cited here as an example of उत्तमा धीरमुग्धा. *SK* (p. 582, v. no. 29) cites it as an example of विवर्णता (paleness, change of colour) on account of dejection, intoxication, anger, etc. It is cited there with the introductory remark "तद्रूपेण रसस्य निष्पत्तिर्यथा —"

355. Bhoja cites this *gāthā* as an example of उत्तमोढमुग्धा (परकीया).

356. Bhoja cites this *gāthā* as an example of उत्तमानूढमुग्धा (परकीया). The earlier part of the second half is read differently : 'बिसकंदलि व्व मुद्धा' (विषकन्दलीव मुग्धा). बिसकंदली (विषकन्दली) a poisonous plant. In Hemacandra's Prakrit grammer under VIII.

iv. 420, we have the Apabhraṁśa stanza साव-सलोणी etc. There we have विस-गण्ठि. P. L. Vaidya identifies this विषग्रन्थि as a poisonous bulb called बचनाग (in Marathi).

357. Bhoja cites this *gāthā* as an example of उत्तमा धीरोढमुग्धा (परकीया).

358. Bhoja cites this *gāthā* as an example of धीरानूढमुग्धा (परकीया). The restoration of the *gāthā* is tentative : बहु° (बहुवल्लभ) ladies' man, वद्धंती (वर्धमाना ?) O, you, who are 'cheered up'; लअम्मि अंदोलमाणी you who are enjoying swing-ride; ओरमसु stop; The young maidens who are awaiting their turn are getting angry. The overall sense of the stanza is : O, my dear friend, you who are being cheered up by ladie's man (बहुवल्लभ), as you are enjoying swing-ride, please stop. The young maidens who are carefully awaiting their turn are getting angry !

359. Bhoja cites this *gāthā* as an example of उत्तमा अधीरोढमुग्धा (परकीया). *SK* (p. 634, v. no. 218) cites this *gāthā* with the introductory remark. :"प्रथमानुरागानन्तरे दन्तक्षतं यथा -"

णास (न्यास) a (valuable) treasure; दंतमंडल - a circular or round tooth-bite or tooth-mark; वई (वृतिवेष्ट) - the encirling hedge.

360. Bhoja cites this as an example of उत्तमा अधीरानूढमुग्धा (परकीया).

ŚP (p. 1192) cites it in the context of the love festival "Navalata"; so too *SK* (p. 623, v. no. 175). *ŚP* (p. 635) reads : तिहलअपहकुप्पिगाए; *ŚP* (p. 1192) णवलअपहरुत्तट्ठाए; and *SK* (p. 623) णवलइ पहारतुट्ठाइ; the correct reading is either णवलअपहरुप्पित्थाए or णवलअपहरुत्तत्थाए. उप्पित्था *d.* त्रस्ता, and उत्तत्था = उत्त्रस्ता — frightened. *SK* cites this *gāthā* with the introductory remark : "चकितं स्त्रिया यथा—" त्रास, चकित, त्रस्त, उत्त्रस्त all convey the sense of fright, frightened.

361. Bhoja cites this *gāthā* as an example of उत्तमा मध्या (परकीया). तुमं पडिच्छए (त्वां प्रतीक्षते) — waits for you- your arrival; रच्छा° (रथ्या-प्रकीर्णनयनोत्पला) — directing (lit. scattering) her lotus-like eyes on to the street; दार° (द्वारनिहिताभ्यां स्तनाभ्याम्) with her breasts leaning (lit. placed) against the door (frame).

362. Bhoja cites this *gāthā* as an example of उत्तमा धीरमध्या (परकीया). उक्खित्त (उत्क्षिप्त) lifted up, propped up; उण्णामिअ (उन्नमित) raised up; कलस (कलश) auspicious pitcher or jar; अग्घ° (अर्घ-कमल) lotus flower used for / in welcoming and honouring a guest.

363. Bhoja cites this *gāthā* as an example of उत्तमा अधीरमध्या (परकीया). Weber reads the latter half of the first half of this *gāthā* as follows : सुंदरि मा तुवर वड्ढउ मिअंको (सुन्दरि ! मा त्वरस्व वर्धतां मृगाङ्कः)। Weber reads चंदिआइ for चंदिमाएँ. But the meaning of these words is identical.

364. This *gāthā* is already dealt with; vide *ŚP* S. No. (24.47) *supra.* Bhoja cites it here as an example of उत्तमोढमध्या (परकीया). *SK* (p. 684, v. no. 378) cites it with the introductory remark : 'वयसा परिपूर्णा मध्यमा यथा-'; पडिवक्ख (प्रतिपक्ष = सपत्नी); मण्णु° (मन्युपुञ्जौ) - heaps of jealous anger i. e., exciting the jealous anger of rival wives; लावण्ण° (लावण्यकुटौ) jars of charming beauty, loveliness; हिअअ° (हृदयधृतौ) - yearned after, longed for : थणंती (स्तनन्ती) groaning, making deep, inarticulate sound expressing pain.

365. Bhoja cites this *gāthā* as an example of उत्तमानूढमध्या (परकीया). अंदो लाइँ (आन्दोलानि = हिन्दोलानि) swings.

366. Bhoja cites this *gāthā* as an example of उत्तमा धीरोढमध्या (परकीया).

367. Bhoja cites this *gāthā* as an example of उत्तमा धीरोढमध्या (परकीया).

The *gāthā* may tentatively be restored as follows :

पुण्णग्गि-वाउलमणो, तह [हु] वरकुमरि तुए कओ गामो ।
जह जाओ वाउलओ परीहरिअ-अण्ण-वावारो ॥
(पुण्याग्निवातुलमनाः तथा [खलु] वरकुमारि त्वया कृतो ग्रामः ।
यथाः जातः व्याकुलः / वातुलकः परिहृतान्यव्यापारः ॥)

पुण्णग्गि (पुण्याग्नि) - The public fire kept burning in a city square for the use of all. In Subhāṣita ratna-bhāṇḍāgara there is a stanza about *Śiśira-pathika* (p.348, v.no. 20) wherein this word occurs : "पुण्याग्नौ पूर्णवाञ्छः ---". The word also occurs in *ŚP*S.No. (976.225) *infra* : सा माह-मास-गोसग्ग-मज्जिरी तं पि दिन्न**पुण्णग्गी** । मिलिआ गोलातूहे दुवे वि तुम्हे धम्मिट्ठा ॥
(सा माघ-मास-प्रातर्मज्जनशीला त्वमपि दत्तपुण्याग्निः।
मिलितौ गोदा-तीर्थे द्वावपि युवां खलु धर्मिष्ठौ ॥)

The *gāthā* "पुण्णग्गि-वाउलमणो", etc., may be translated as follows :
"O, charming young girl, the people of the village who were mad after the public fire in the village square, you have now made them mad after you leaving their all other normal activities !"

368. Bhoja cites this *gāthā* as an example of उत्तमा अधीरोढमध्या (परकीया). *SK* (p. 617, v. no. 149) cites this *gāthā* as an example of अश्रु, one of the *Sancārins* (acc. to Bharata, one of the eight *Sāttvika-bhāvas).*

369. Bhoja cites this *gāthā* as an example of उत्तमा अधीरानूढमध्या (परकीया).

370. This corrupt and obscure *gāthā* is restored with the help of *Tārāyaṇa (Tārāgaṇa),* an anthology of Bappabhaṭṭi, recently edited by Dr. H. C. Bhayani and pub, by Prakrit Text Society, 1987. This *gāthā* occurs in it (vide p. 70, v. no. 171) :
छेयाए मुद्ध-दियरस्स लाइया तह विलासिणि-विलासा ।
संढो त्ति परिहरिज्जइ कण्णादाणे जह जणेण ॥
छेकया धूर्तया असत्या । 'मुद्ध-दियरस्स' मुग्धदेवरस्य । 'लाइया' लागिता न्यस्तास्तथा विलासिनी-विलासा: नयनाञ्जनप्रक्षेपालंकाररचनादयो यथा कन्यादाने । संढो त्ति षण्ढोऽयमिति कृत्वा जनेन परिह्रियते ।

371. Bhoja cites this *gāthā* as an example of उत्तमा धीरप्रगल्भा (परकीया).

372. Bhoja cites this *gāthā* as an example of उत्तमा अधीरप्रगल्भा (परकीया). This *gāthā* is further (p. 859) cited to illustrate *'uttamatvam'.*

373. Read in the chāyā 'सखि'. Bhoja cites this *gāthā* as an example of 'उत्तमोढप्रगल्भा'.

374. The restoration of the text is absolutely tentative :
चंकम्मिउं सलीलं हसिउं च सविब्भमं हअ-कुमारी ।
एवं वंकं च पुलोएउं xx केण सिक्खविआ ॥
(चङ्क्रमितुं सलीलं हसितुं च सविभ्रमं हतकुमारी ।
एवं वक्रं च प्रलोकयितुं xx केन शिक्षिता ॥)
Bhoja cites this *gāthā* as an example of उत्तमानूढप्रगल्भा (परकीया).

375. Bhoja cites this *gāthā* as an example of उत्तमा धीरोढप्रगल्भा (परकीया).

376. This *gāthā* is obscure. The restoration given below is alsolutely tentative :
आउच्छिआसि कोमुइ, तुमं पि मामि कोमुईचंद ।
रमिअ म्ह जेण अज्ज सो चेअ परे जह सुहओ ॥

It is metrically defective. It may be translated as follows :-

"I bid farewell to you, O, my friend moonlight; and to you full moon. The charming one who made love to me today, I hope, would also make love to me tomorrow !"

Bhoja cites this *gāthā* as an example of उत्तमा धीरानूढप्रगल्भा (परकीया).

378. Bhoja cites this *gahta* as an example of उत्तमा अधीरानूढप्रगल्भा (परकीया). This *gāthā* is again cited on p. 1183 with the introductory remark : मध्याह्न-करणीयं माध्याह्निकं यथा -".

379. Bhoja cites this *gāthā* as as example of मध्यमा (परकीया).

सोहंति (सोहंती-शोधयन्ती, cleansing. The final ई in सोहंती is shortened *metri casua.)*

380. Bhoja cites this *gāthā* as an example of मध्यमाधीरा (परकीया).

Here the poet of the *gāthā* depicts the real feelings of lovely maidens in a frank manner.

381. Bhoja cites this *gāthā* as an example of मध्यमाऽधीरा (परकीया). *SK* (p. 644, v. no. 257) cites this *gāthā* and thus comments upon it : अत्रैकस्यानुरागं दृष्ट्वा पश्चाद् द्वितीयो रज्यते ।

382. Please read वसिओ in the second half of this *gāthā*. Bhoja cites this *gāthā* as an example of मध्यमा ऊढा (परकीया).

दर° (अपाङ्ग-दर / ईषद् - वलित-तारकम् -adv. comp.) with the pupils slightly turned towards the corners of the eyes.

The *gāthā* suggests that the daughter - in - law casting a bewitching or seductive glance at the wayfarer invited him to halt there overnight and enjoy the delights of love in her company.

383. Bhoja cites this *gāthā* as an example of मध्यमा अनूढा (परकीया).

The young bride is interested in listening to the wedding songs, as the songs bring in the name of the bridegroom.

384. This *gāthā* is already dealt with; vide *ŚP* S. No. (145.71) *supra.*

Read in the *chāyā* of the first half --- यन्नालपितः. *SK* cites this *gāthā* in the context of the alleged figure Apihita, which according to Bhoja, is only a variety of the figure *mīlita.*

386. Read in the *chāyā* मनोरथ-गर्भिताया हस्तौ; गब्भिण = गर्भित - see Hema. 8.1.208. वहुआ

= वधू - a young, newly married girl. असई (असती) - wanton woman; the wanton woman's hands tremble because her mind is full of impure desires to meet her lover secretly there when the cotton plants grow sufficiently tall.

This *gāthā,* Bhoja cites, as an example of मध्यमा अधीरोढा (परकीया).

387. Bhoja cites this *gāthā* as an example of मध्यमा अधीरानूढा (परकीया). The *gāthā* describes a girl marrying a man other than her lover (and compares her to a bird that has fallen into the hands of a *cāṇḍāla* and has no hopes about her life.) How could she then represent the type called मध्यमा अधीरानूढा (परकीया) ?

388. Bhoja cites this *gāthā* as an example of मध्यमा मुग्धा (परकीया). *SK* (p. 616, v. no. 147) cites it with the introductory remark "(अनुभावेषु) चेष्टते यथा-"

389. Bhoja cites this *gāthā* as an example of मध्यमा धीरमुग्धा (परकीया). मुद्धे (मुग्धे) - voc. sing.-O, beautiful damsel !

रत्तंत (रक्तान्त) red at its corner; भुमअ⁰ (= भुमआ = भ्रू⁰) - emanating from the bow of your creeper-like eyebrows.

390. Bhoja cites this *gāthā* as an example of मध्यमा अधीरमुग्धा (परकीया). 'What shall I do when he comes ? what shall I say ? What will happen ?' With such thoughts the heart of a young girl is troubled when she ventures out for the first time on her date with a young man.–A very fine, realistic description of the thoughts crossing a young damsel's mind when she meets her dear man for the first time.

391. This *gāthā* may tentatively be reconstructed as follows :-

गेण्हंतीए णवलअं जुज्झाउज्जिअ दिअरअ हत्थाओ ।
रोस-विकूणिअ - रज्जंत-लोअणो वि हसइ पई वि ।।
(गृह्णन्त्यां नवलतां युद्ध-संमुखाद् देवर (क) - हस्तात् ।
रोष-विकूणित-रज्यल्लोचनोऽपि हसति पतिरपि ।।)

Translation : When the sister-in-law snatched the *navalatā* creeper from the hand of her (younger) brother-in-law, even her husband whose eyes were contracted and red with anger began to laugh.

Bhoja cites this *gāthā* as an example of मध्यमोढमुग्धा (परकीया).

392. The first half of this *gāthā* is quite intelligible, but the second half is equally obscure: O, young (charming) girl, you are adorable, very venerable like a deity.

Bhoja cites this *gāthā* as an example of मध्यमानूढमुग्धा (परकीया).

393. Bhoja cites this *gāthā* as an example of मध्यमा धीरोढमुग्धा (परकीया). See the translation.

394. Bhoja cites this *gāthā* as an example of मध्यमा धीरानूढमुग्धा (परकीया). *SK* (p. 636, v. no. 228) cites it with the introductory remark : "(विप्रलम्भपरीष्टिषु) बहुमानेन (प्रेमपरीक्षा) यथा —".

395. Bhoja cites this *gāthā* as an example of मध्यमा अधीरोढमुग्धा (परकीया). मा मा — Don't do so (i. e., don't ignore her); मुअ (मुंच) परिहासं — give up joking or jesting; अण-होरणा (अनावरणा) without any cover, sunshade; पासिज्जइ (= परिसज्जइ = प्रस्विद्यति) she is perspiring !; छाही (छाया) - shade.

396. Bhoja cites this *gāthā* as an example of मध्यमा अधीरानूढमुग्धा (परकीया). The young girl's hand drenched in perspiration clearly suggests her deep love for the young man who is about to strike her with fresh creeper— new twig—of mango or *palāśa* or of any tree. "The woman is enquired the name of her lover and when she does not speak out, she is struk with the fresh twig — which is but a symbol of the new season and the 'striking' effect of love." - V. Raghavan (pp. 93-94).

397. Bhoja cites this *gāthā* as an example of मध्यमा मध्या (परकीया). See the translation.

398. Bhoja cites this *gāthā* as an example of मध्यमा धीरमध्या (परकीया). *SK* (p. 641, v. no. 247) cites this *gāthā* with the introductory remark : "विप्रलम्भनिरुक्तिषु प्रथमानुरागे प्रतिश्रुत्यादानं यथा—", and comments upon the *gāthā* thus : अत्र वक्रेक्षितादिभिः प्रतिश्रुत्यालिङ्गनादयो ह्रीभयादिभिर्न दीयन्ते ।

399. Bhoja cites this *gāthā* as an example of मध्यमा अधीरमध्या (परकीया). फग्गु° (फल्गूत्सव = वसन्तोत्सव-निर्दोषम्) — unobjectionable in the spring festival; छण (क्षण) a festival, Cf. Mar. - सण; पसाहणं (प्रसाधनम्) — decoration, adornment (of mud); थण° (स्तनकलशमुख-प्रलुठत् स्वेद- धौतम्) — washed away (धौत) by the perspiration gushing out from the tips of your pitcher-like breasts.

400. Bhoja cites this *gāthā* as an example of मध्यमा ऊढमध्या (परकीया). दोअंगुल° (द्वयंगुल-कपाटक-पिनद्ध-सविशेष-नील-कञ्चुलिका) whose deeply blue (coloured) Choli is

fastened (पिनद्ध) in such a way that a couple of inches of cleavage (द्व्यंगुल-कपाट) is left out uncovered; थण° (स्तनस्थल - वर्णिका) a small sample (वर्णिका) of the concealed loveliness (of the breasts).

401. Bhoja cites this *gāthā* on P. 391 as an example of the figure of speech (अर्थालंकार), called जाति (Natural Description) with particular reference to वेष (Dress); on p. 486 as an example of पात्र (character), and here (on p. 639) as an example of मध्यमा अनूढमध्या (परकीया). *SK* (p. 314) cites it as an example of वेष (Dress) and again (at p. 664) as an example of वसन्तावतारदिवसः सुवसन्तकः.

402. Bhoja cites this *gāthā* as an example of मध्यमा धीरोढमध्या (परकीया). इणं ते सिहिणो अब्भुत्तणं असमत्तं चिअ अच्छउ / तिट्ठउ — Oh, how I wish it never ends—you over there blowing on the fire! — (the smoke) making your eyes red (आअंबच्छं), tearful (पअलंत-बाहं) and causing your breasts to heave up and down (आबद्ध°).

403. Bhoja cites this *gāthā* as an example of मध्यमा धीरानूढमध्या (परकीया). *DSS* (p. 102, Kārikā 270) records 'गोसं गोसग्गं' and comments thus : गोसं प्रभातम् । 'गोसर्ग' शब्दो यदि संस्कृते रूढः, तदा तद्भवो 'गोसग्ग' शब्दः, अन्यथा तु देशी, पर्यायभङ्ग्या त्विहोपात्तः ।

माह° — who takes bath every morning at daybreak in the month of Māgha (corresponding to January- February); थरहरइ trembles (onomatopoeic word; cf. Mar. थरथरणे).

404. Bhoja cites this *gāthā* as an example of मध्यमा अधीरोढमध्या (परकीया). एक्केक्कम (एकैक) one after another; वइ° (वेष्टकवृति) surrounding enclosure, hedge; तइ वोलंते (त्वयि गच्छति, loc. abs. constr.) 'as you were going away'; पंजर° (She behaved like a bird kept or confined in a cage पञ्जरशकुन); पंजर° is past part. from denom . root from 'पंजरसउण'.

405. Bhoja cites this *gāthā* as an example of मध्यमा अधीरानूढमध्या (परकीया). जीएण अच्चिस्सं (जीवितेन अर्चयिष्यामि) — I shall worship your feet (चलणे) by laying down my life; जइ विज्झसि if you pierce or hit (his heart); विद्धा = ppp. from विध् = to pierce, hit.

406. Bhoja cites this *gāthā* as an example of मध्यमा प्रगल्भा (परकीया). Ordinarily, Madana's arrows are said to be : अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ Madana is therefore called पञ्चबाण, पञ्चेषु, पञ्चशर. Sun-lotus, Aśoka-blossoms, mango-blossoms, jasmine flowers, and blue lotus are

described as his five arrows.

अच्छि° (अक्षिविक्षोभाः) — darting of (sidelong) glances; पिअ (पिआ-प्रिया my beloved girl)—the आ in पिआ is shortened for metre; संमुखागत - गत / अतिक्रान्त - वलित - these are the attributes of sidelong glances, cast at the speaker at the *gāthā*.

407. Bhoja cites this *gāthā* as an example of मध्यमा धीरप्रगल्भा (परकीया). पुणरुत्त° (पुनरुक्तशतम्) - makes (कुणइ) me repeat several (lit. a hundred) times.

408. On p. 401 Bhoja cites this *gāthā* as an example of the figure पिहित which, according to him, is nothing but the figure मीलित; on p. 577 he cites it again as an example of अवहित्थम्. Here (on p. 640) he cites it as an example of मध्यमा अधीरप्रगल्भा (परकीया).

409. Bhoja cites this *gāthā* as an example of मध्यमा ऊढप्रगल्भा (परकीया). जोक्कार-जयकार salutation; हास° (हास-कटाक्ष-उन्मिश्र) mixed with, that is, accompanied by smiles and sidelong glances.

410. Bhoja cites this *gāthā* as an example of मध्यमा अनूढप्रगल्भा (परकीया). माउआ - मातृका. or *d.* सखी (माऊआ सखी दुर्गा च । *DSS* p. 231).

411. This *gāthā* is already dealt with; vide *ŚP* S. No. (2.43) *supra.* Here it is cited as an example of मध्यमा धीरोढप्रगल्भा (परकीया).

412. Bhoja cites this *gāthā* as an example of मध्यमा धीरानूढप्रगल्भा (परकीया). वेअस° (वेतस-कुञ्जाः) thickets of reeds; आसण्ण° (आसन्न-विवाहमङ्गलोद्गीतं); आअण्णंता (आकर्णयन्तः) - on hearing the auspicious song on the eve of my wedding; the thickets of reed are laughing at me along with the young men with whom I used to have sexual intercourse under those thickets.

413. Bhoja cites this *gāthā* as an example of मध्यमा अधीरोढप्रभल्भा. See the translation.

414. Bhoja cites this *gāthā* as an example of मध्यमा धीरानूढप्रगल्भा. कज्जा° (कार्यालाप एषः) — this is the voice of business (of cool, calculated practical philosophy); सिणेह° स्नेहमार्ग एव न भवति यत् तेन विना जीव्यत इति ।

415. Bhoja cites this *gāthā* as an example of कनिष्ठा. *SK* (p. 615, v. no. 141) cites it with the introductory remark: "अनुभावेषु वाञ्छति यथा—".

416. This *gāthā* is already dealt with; vide *ŚP* S. No. (69.55) *supra*. Bhoja cites it here as an example of कनिष्ठा धीरा.

417. Bhoja cited this *gāthā* as an example of कनिष्ठा अधीरा. अगणिअ° - disregarding every other young man; वोलीण° - transgressing the generally accepted norms of propriety. दिसामुह° — straining her eyes towards all the quarters of the region; तुह कएण (तव कृते) for you.

418. Bhoja cites this *gāthā* as an example of कनिष्ठा ऊढा. अणु° - mourns; तिल° - the field of sesamum plants; रइ°-looking withered and pale-white (अवरुग्ण-पाण्डुर) beacause of exposure to the sun's rays; रण्णुंदुरु° — uprooted (उत्कृत्त) by the teeth of the wild rats; विसम° — fallen on the ground in a disorderly manner. The reason for her grief is that a very safe and secluded place of rendezvous for her paramour and herself is destroyed by the wild rats !

419. Bhoja cites this *gāthā* as an example of कनिष्ठा अनूढा. पिणद्ध° — wearing a newly dyed saree; वरई (वराई = वराकी) a pitiable girl (or woman) — रा is shortened into र *metri causa*. घर° — from house to house; पहेणअ - a sweet cake, a sweet dish offered as a present (on a festive occasion).

420. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरोढा. सव्वस्स (- सर्वस्व) all property; डड्ढ-दग्ध was burnt; णिव्वुइ-निर्वृति-complete happiness; हत्थाहत्थिं- (हस्ताहस्तिकया) by taking with his own hand (directly) from my hand; कुड (= कुट) a pitcher; गाम° — in the course of (or on the occasion of) the village fire.

422. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरोढा. See the translation. The thick crop of horripilation covering the young bride's body and profuse sweat on her hands suggest her deep love for the village chief's son!

423. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरानूढा. Afraid of the blows of the fresh twig or creeper, the young girl runs in front of the farmer's son, moves on both the sides of him, but always remains within the range of his sight. O, farmer's son, with a freshly plucked twig in your hand, give her a rap with it — she who deeply loves you !

425. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरमुग्धा. उज्जुआ = ऋजुका simple minded, innocent, simple one; परोहड-गृहपश्चाद्भाग — the backyard of a house

cf. Mar. परडे; पुट्ठिं पुससु — wipe your back clean brushing off the Ankoṭha leaves sticking there (as you lay in the backyard for sexual intercourse with your paramour — your younger brother-in-law). So that, O, simple one, you may not be detected by the watchful eyes of your brother-in-law's wives !

426. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरमुग्धा. See translation.

427. Bhoja cites this *gāthā* as an example of कनिष्ठा ऊढमुग्धा. *SK* (p. 39, v. no. 56) cites this *gāthā* to illustrate one of the *vākyārtha- doṣas*. It reads पास्सेण (?) वचंतो (पार्श्वेन व्रजन्) in place of वअणम्मि चुंबंतो (वदने चुम्बन्). *SK* thus comments on it : अत्र प्रक्रान्तस्य नवपरिणयवतीस्वरूपभणनस्यानिर्व्यूढत्वात् खिन्नत्वम् । — सरस्वती, पृ. ३९.

Read also Ratneśvara's comments on this (p. 40).

428. Read in the first half of the *gātha* मणोरहुव्वरिअं and in the corresponding *Chāyā* मनोरथातिक्रान्तम्. Bhoja cites this *gātha* as an example of कनिष्ठा अनूढमुग्धा. The emendation of णिअरूवलावविअं to णिअरूवलावणिअं is very doubtful (and its meaning too).

430. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरोढमुग्धा. वेमभूपाल thus comments upon this *gātha* : काचिदसती यूनः श्रावयति "जइ वि हु दिल्लिंदिलिआ ---". अत्र काचिदसती स्वदुहितरं प्रति, यद्यपि त्वं बाला तथापि विवसना मा भ्रम । विदग्धा ग्रामयुवानो दुहित्रा मातरमनुमान्तीति दुहितुर्यन्मदनमन्दिरं तथैव मातुरपीति निश्चिन्वन्तीत्यनेन वा दूतीवृत्त्या स्वकीयस्य मदनमन्दिरस्य मनोहरतां व्यञ्जयन्ती तान् प्रोत्साहयतीत्यभिप्राय: । --- सप्तशतीसार, पृ. ३०-३१.

431. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरोढमुग्धा. Correct खु दुक्खिआ — in the first half of the *gāthā* — to थुडुंकिआ and in the corresponding *Chāyā* खलु दुःखिता to रोष-मूका. For the correct form and meaning of the word, read "PK. THUḌUMKIA - SULKY AND SILENT by Dr. H. C. Bhayani in JOR, Vol. XXIV Nos. 1 & 2, September-December 1974.

This *gāthā* is cited again on p. 810 with the introductory remark : "(प्रकाशानुरागः) सामान्योढाविषयो यथा—."

The young married girl (lit. daughter-in-law) is having love-affair with her (younger) brother-in-law. Hearing that he would soon get married she became silent and sulky. Leaving the household work unattended, she goes around with

head bent low and eyes full of tears.

432. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरानूढमुग्धा. See translation.

433. Read in the *Chāyā* — बहुयुवकोऽपि and विसंष्ठुलयोस्तद्. Bhoja cites this *gāthā* as an example of कनिष्ठा मध्या. साहीण° — having many young men at its disposal; असरणो — (अशरण:) helpless; तं दुच्चरिअं — that was the evil consequence (of your breasts); संभम° — which were throbbing (lit. unsteady) because of nervous excitement or panic (संभ्रम-विसंष्ठुलयो:).

434. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरमध्या. The restoration of the fourth quarter of the *gāthā* is rather doubtful : "Your wife shows off her firm breasts and pride of her youth. That makes me furious. I desire you out of that feeling, and nothing else."

435. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरा. The young woman after quarreling with the wayfarer gave him a bundle of straw-stalks to make his bed in the night; however in the morning when he was gone and she collected the straw-stalks, she was weeping due to the memories of the love's delights she had with him overnight.

436. This *gāthā* is already dealt with; vide *ŚP* S. No. (151.72) *supra*. Bhoja cites this *gāthā* as an example of कनिष्ठा ऊढमध्या. *SK* (p. 685, v. no. 383) cites this *gāthā* with the introductory remark "परकीयान्यदीया यथा—".

437. Read in the first half of the *gāthā* गाम-कुमरी वि हिअअं. Bhoja cites this *gāthā* as an example of कनिष्ठा अनूढमध्या. *Gāthā-Kośa*-504 reads the *gāthā* as follows :-

गामतरुणीओँ हिययं हरंति पोढाण थणहरुल्लीओ । मयणे लसंतकोसुंभकंचुआहरणमित्ताओ ॥
(ग्रामतरुण्यो हृदयं हरन्ति प्रौढानां स्तनभारवत्य: । मदनोत्सवे लसत्कौसुम्भकञ्चुकाभरणमात्रा: ॥)
GSW (545) reads छेआण for पोढाण and कुसुंभराइल्ल for लसंत-कोसुंभ.

438. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरोढमध्या. वोड *d.* दुष्ट ferocious or vicious; विअण्ण (विपन्न=मृत) dead; अत्ता (श्वश्रू:) The mother-in-law is intoxicated (मत्ता) by drinking wine (purchased by her or presented to her by some relative) for the festival (पहेणअ° — प्रहेणकसुरा); फलिहं च मोडिअं महिसएण — the fence, the wooden barricade around the house has been broken by a (tresspassing) buffalo;की तस्स

साहेउ? — Who will tell him — my paramour — about all this (so that he could come to meet me at night without any risk) ?

439. Read in the second half of the *gāthā* भमिरे. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरानूढमध्या. This *gāthā* is already dealt with, vide *ŚP* S.No. (126.67) *supra*. *SK* (p. 336, v. no. 52) cites this *gāthā* with the introductory remark : "प्रतीयमानमेवाकारलक्ष्यं (सूक्ष्मं) यथा —".

After citing *gāthā* it comments upon it as follows : —
अत्रार्धाक्षिप्रलोकनमुखश्यामताभ्यामाकाराभ्यां जम्बूदल-कल्पितावतंस इत्यनेन प्रत्याख्यमानः संकेतगमनभ्रंशसंभवः श्यामाया मनस्तापो लक्ष्यत इत्ययमाकारलक्ष्यः प्रतीयमानः सूक्ष्मभेदः ।

440. Read against the first line --- "(p. 643)".
Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरोढमध्या. रमिअण्वअ-लेहला (रति-लम्पटा) — eager for sexual intercourse; संभम° (संभ्रम-विक्षिप्तं) — thrown away hastily; णवरंगभं (supply साडिअं) newly dyed saree; धसं व दिण्णं (ध्वजमिवदत्तम्) as if it were a flag unfurled; अविणअस्स for proclaiming her misconduct.

441. The restoration of the *gāthā* is very tentative. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरानूढमध्या. The village-youth who moves about the thickets and rubs on the river-bank and who is rich in his enjoyment of love-sports(?) appears to be the right bridegroom for the elderly unmarried woman who roams about (in search of a companion) !

442. This *gāthā* is already dealt with; vide *ŚP* S. No. (48.52) *supra*. Bhoja cites it here as an example of कनिष्ठा प्रगल्भा.

443. This *gāthā* is already dealt with; vide *ŚP* S. No. (50.52) *supra*. Bhoja cites it here as an example of कनिष्ठा धीरप्रगल्भा.

444. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीर-प्रगल्भा. अंगाण तणुआरअ (अङ्गानां तनु (त्व) कारक ! — O, you who have made her pine away !; सिक्खावअ दीह° (शिक्षक रोदितव्यानां (= रोदनानाम्) O, you who have taught me i.e., made me to weep long! विणआ° (विनयातिक्रमकारक) — O, you who have made me transgress the rules of respectful behaviour (towards my parents), मा मा णं पम्हसिज्ञासु (मा मैनां विस्मरेः) — You shouldn't forget her (i.e., me) (now at least when my end is nearing).

445. This *gāthā* is already dealt with; vide *ŚP* S. No. (130.68) *supra*. Bhoja cites it here as an example of कनिष्ठा ऊढ-प्रगल्भा.

447. Bhoja cites this gāthā as an example of कनिष्ठा धीरोढप्रगल्भा. Regarding the form मारिज्जामो and the meaning of the stanza Dr. A. M. Ghatage writes : "मारिज्जामो is correctly given in Sanskrit as मार्यामहे and -------- Cf. Pāṇini 6.4.51, which allows the loss of णि before a form without इट्. *Kāśikā* gives forms like कार्यते, हार्यते and forms like मार्यमाण have been attested in Sanskrit. Hence मार्यामहे is correct as causative passive.

As regards the meaning of the stanza, I feel the poet is playing on the word अव्वो, which is an interjection and is also used as voc. of अव्वा standing for अप्पा meaning 'father'. 'Alas, we are simply killed by the son of the guest - house-keeper (पावासुअ = प्रवासिन्, keeper of the traveller's place.) Whatever traveller he sees he calls him with the word 'O father'. The implication is clear. The young ladies have no chance with the travellers."

448. Bhoja cites this *gāthā* as an example of कनिष्ठा धीरानूढप्रगल्भा. This *gāthā* is already dealt with; vide *ŚP* S. No. (153.73) *supra*. *SK* (p. 384, v. no. 155) cites it to illustrate one of the varieties of the figure of speech, called अनुमान.

450. Bhoja cites this *gāthā* as an example of कनिष्ठा अधीरानूढप्रगल्भा. The restoration of the *gāthā* is rather tentative. Seeing the village-chief's son with a freshly plucked tender twig / creeper, the limbs of the young damsel, moving about in the village-streets, again come suddenly to life. She is so very keen to receive on her various limbs the blows of the twig or creeper at the hands of the village-chief's son !

451. Bhoja cites this *gāthā* as an example of धीरा. *SK* (p. 630, v. no. 201) cites this *gāthā* with the introductory remark : विप्रलम्भचेष्टासु प्रथमानुरागे पुंसो यथा — "O, fair lady, in spite of having a charming wife, that son of the farmer has become so very emaciated for you that even his jealous wife has undertaken to run errands for him !"

452. Bhoja cites this *gāthā* as an example of धीरोढा.

"O, ungrateful, shameless one, even today the muddy slushy roads of the

village on which I walked on rainy nights to meet you, come before my eyes !"

453. Bhoja cites this *gāthā* as an example of धीरानूढा. *SK* (p. 636, v. 227) cites it with the introductory remark : "(विप्रलम्भपरीष्टिषु) विमर्शेन (प्रेमपरीक्षा) यथा —" See the translation.

454. Bhoja cites this *gāthā* as an example of अधीरा. *SK* (p. 637, v. 231) cites it with the introductory remark : "(विप्रलम्भपरीष्टिषु) दूतसंप्रेषणेन (प्रेमपरीक्षा) यथा —" *ŚP* has the reading पट्ठाएंती (Sk. प्रस्थापयन्ती), whereas *SK* has अप्पाहेंती (Sk. संदिशन्ती). Hemacandra lays down in his grammar : संदिशेरप्पाहः । — 8.4.180, so अप्पाहंती and not अप्पाहेंती, would be the correct form. सेउल्लिअ° (स्वेदार्द्रितसर्वाङ्गी) - whose entire body was wet with perspiration (at the mere utterance of his name गोत्त° / णाम-ग्गहणेण - गोत्र -/ नाम-ग्रहणेन). While instructing her messenger she felt so excited at the mere mention of her charming man that she sweated profusely and went into a trance as it were, and walked the whole way to his house!

455. Although पट्ठ means पृष्ठ, the more common synonyms of पृष्ठ are पुट्ठि or पिट्ठि. Weber reads पुट्ठि. Bhoja cites this *gāthā* as an example of अधीरोढा. "O, young boy, as you left, to catch your glimpse she turned her neck so much that her tears rolled right down the centre of her back."

456. Bhoja cites this *gāthā* as an example of अधीरानूढा. "It is only now when the fever of love, like poison, is shaking me in convulsion that people have started advising me against such an affair. But where were they and why so silent, no one knows."

457. Bhoja cites this *gāthā* as an example of ऊढा. When the relatives of the young wife displayed or paraded proudly her artificially tinged undervest, her former lover looked on with smiling, mischievous eyes.

458. Bhoja cites this *gāthā* as an example of अनूढा. The restoration of the first half of the *gāthā* is rather tentative : "O, moon-faced one, from the way you play the '*utphullikā*' game, I can tell you, you will surely enjoy the pleasure of inverted coitus with some charming, lucky, young man."

459. Bhoja cites this *gāthā* as an example of धीरमुग्धा. *SK* (p. 664, v. 301) cites it with the introductory remark : "यत्र स्त्रियो दोलामारोहंति सान्दोलनचतुर्थी । यथा —". The

Āndolana-Caturthi is Swing-Festival. It is mentioned also as the *Hindola-Krīḍā* in the *Jaya-maṅgala*. The *ŚP* calls it *Dolāvilāsa*. For details see V. Raghavan: *Festivals, Sports And Pastimes Of India,* p.74, 111, 112, 229. तट्टिआ or तट्टी is enclosure, hedge or fence. *DŚS* (p. 153) lays down 'तट्टी वईइ', तट्टी - वृतिः.

460. This *gāthā* is already dealt with; vide *ŚP* S. No. (425.130) *supra*. Bhoja cited it there as an example of कनिष्ठा धीरमुग्धा. Here he cites it as an example. Here he cites it as an example of धीरोढमुग्धा.

461. Bhoja cites this *gāthā* as an example of धीरानूढमुग्धा. सामली-श्यामला a dark-complexioned beautiful young woman; सोमाला (-सुकुमारा) tender, delicate; तह खरेण — extremely coarse; गोलातूह = गोदातीर्थ -तीर्थ means *'ghāṭa'* (in Marathi) — stone-steps leading to the river-water. जंबू° (जम्बूकषाय) *Jambū*-powder.

462. Bhoja cites this *gāthā* as an example of अधीरमुग्धा. See the translation.

463. Read in the second half of the *gāthā* लआ ण. Bhoja cites this *gāthā* as an example of अधीरोढमुग्धा. See translation.

464. Bhoja cites this *gāthā* as an example of अधीरानूढमुग्धा. उज्जागरअ (उज्जागरक) sleeplessness; कसाइअ (कषायित) reddish; गुरुअच्छी (गुरुकाक्षी) heavy (i.e., swollen) eyes. मोह° (मोघमण्डनविलक्षा) who feels embarrassed because of ornaments worn by her in vain as she has no hope of meeting her lover. This description favours Vemabhūpāla's understanding of the context : अत्र प्रथमं वासकसज्जिकायाः प्रिये चिरायति, पश्चाद् विरहोत्कण्ठिताया नायिकाया दूती नायकं प्रति, त्वया वञ्चिता समदुःखस्य सखीजनस्यापि सकाशाल्लज्जत इत्यनेन तत्कृतादपि नवान्महतः पराभवाद् इतःपरं कां दशां प्राप्नुयात् । तत् त्वया सत्वरमागत्य संभावनीयेति तं प्रोत्साहितवतीत्यभिप्रायः । पृ. ३०.

465. Bhoja cites this *gāthā* as an example of ऊढ-मुग्धा. The latter part of the first half of this *gāthā* is metrically all right but the reading सुवेसो appears to be corrupt and obscure. See the translation.

466. Bhoja cites this *gāthā* as an example of अनूढ-मुग्धा. *SK* (p. 618, v. 152) thus reads the first half of the *gāthā*: जं जं करेसि जं जं जप्पसि (? जंपसि) जं जं णिअच्छेसि । — p. 618; *ŚP* here reads : जं जं करेसि जं जं च जंपसि जह तुमं णिअंसेसि । — p. 646; *GS(W)* reads : जं जं करेसि जं जं जंपसि जह जह तुमं णिअच्छेसि । — p. 378; Bhuvanapāla reads : जं जं करेसि जं जं च जंपसे जह तुमं नियंसेसि । Of these the readings presented by Weber

and Bhuvanapāla alone are metrically correct. *SK* cites this *gāthā* with the introductory remark : "लीलादिषु प्रियजनचेष्टानुकृतिर्लीला । यथा—"; लीला is one of the ten—twelve according to Bhoja's *Svabhāvajā-bhāvas* (graces) : amorous pastime, the sportive imitation of the movements or words of the beloved one.

467. Bhoja cites this *gāthā* as an example of धीरमध्या. *SK* (p. 622, v. 174) cites it with the introductory remark : "कुतूहलं पुंसो यथा—". See the translation.

468. Bhoja cites this *gāthā* as an example of धीरोढमध्या. See the translation.

469. Bhoja cites this *gāthā* as an example of धीरानूढमध्या.
प्रहेलिका means 'a riddle or conundrum'. It has a covert meaning behind its apparent sense. Rudrata defines it as 'स्पष्टप्रच्छन्नार्था प्रहेलिकाऽव्याहृतार्था च :'- Rudrata V - 25; स्पष्ट° "is that variety where the subtle sense is of course expressed by the words themselves (because of their double meanings), but is rather hidden i.e., cannot be easily made out unless and until the second meaning of the words is understood." अव्याहृतार्था— "is that variety where a question is asked or ------ a puzzling statement is made and a solution is to be found out as a reply to the question......."
—Vajjālaggaṁ - Notes (p. 550).

470. Bhoja cites this *gāthā* as an example of अधीरमध्या. *SK* (p. 621, v. 170) cites it with the introductory remark : "(आदिग्रहणेन भावादयो गृह्यन्ते । तेषु) विस्रम्भभाषणं स्त्रिया यथा —". विलक्ख (विलक्ष) embarrassed; गाढं - closely, tightly; पढमो° (प्रथमापसृत) — already slipping down (due to excitement of passion); णिअंसण (निवसन) garment, here '*Sārī.*' गंठि विमग्गंतो searching for the knot of my '*Sārī*'.

471. Read in the *Chāyā*— राजिस्तत्र तत्र दृश्यते --- Bhoja cites this *gāthā* as an example of अधीरोढ-मध्या. *SK* (p. 667, v. 308) cites it with the introductory remark : "यत्र 'कस्ते प्रियतम' इति पृच्छद्भिः पलाशादिनवलताभिः प्रियो जनो हन्यते सा चूतलतिका । यथा — ". "The ladies take mango-twings, *cūtalatikās,* in their hands and go about asking each other who her lover is and the lady so accosted points out her lover by striking him with the mango-twig" - V. Raghavan, vide The Cūtalatikā or Navalatikā in "Festivals ---" (pp. 93-95) for more details.

472. Bhoja cites this *gāthā* as an example of अधीरानूढमध्या. The advice offered to her

by her maiden friends, although received and treasured up in her heart, slips away from it, as it has been exposed to the forceful arrows of Madana that make holes in it and reduce it to tatters.

473. Bhoja cites this *gāthā* as an example of ऊढमध्या. This *gāthā* may better be restored as follows :

तरुणेहि कअं तोसं (? कओ रोसो), हसिअं थेरेहि कुण - । - ईहिं (? उण वरम) ईहि ।
परिणअ-वअ-ओंचूडं (? ओगूढं) वोढं कुमरिणीएऊण (? कुमरिएँ णिएऊणे) ॥
(तरुणै: कृतो रोष: हसितं स्थाविरै: पुन: वरमतिभि: ।
परिणत-वय-अवगूढं (?) ऊढं कुमार्या दृष्ट्वा ॥)

It may be translated as follows: Seeing that the young girl married a very aged man (was wedded to an old man), all the young men there felt resentful and the gray-heads tittered (sarcastically).

474. Bhoja cites this *gāthā* as an example of अनूढमध्या. *SK* (p. 668, v. 311) cites it with the introductory remark : "प्रथमवर्षणप्ररूढनवतृणाङ्कुरासु स्थलीषु शाद्वलमभ्यर्च्य भुक्त-पीतानां कृत्रिमविवाहादिक्रीडा नवपत्रिका । तत्र च वरणविधानादौ तेषामेवंविधा: परिहासा भवन्ति । यथा—". "Bhoja describes it *(Navapatrikā)*. This celebration comes off at the end of the rains and at the beginning of Śarat. For Bhoja says that men and women gather on the *maidans* overgrown with the new emerald grass, worship the *maidan*-grass, then eat and drink and begin to celebrate fictitious marriages. In these marriages, a lot of fun goes on during the request for the hand of the bride and bridegroom ----" - V. Raghavan : Bhoja's Śṛṅgāra Prakāśa, p. 656. See translation of the *gāthā*

475. Bhoja cites this *gāthā* as an example of धीरप्रगल्भा. Mathurānātha Śāstri (p. 183) thus comments upon this *gāthā*: "कुपितां नायिकां प्रसादयितुं प्रेषिता काचित् प्रौढा दूती नायकमाह - सद्भावं तस्यां तव स्नेहं पृच्छन्ती अहं, सद्भावो नास्त्येवेति सशपथं सहासं च तदुत्तरे भणन्त्या तव प्रियया रोदितास्मीत्यर्थ: । शपथं कृत्वा कथनेन स्नेहाभावे सत्यता, हास्येन च तद्गोपने प्रयासोऽभिव्यज्यते । तथा च - तवापराधैस्तथा सा व्यथिता --- तस्या हृदयदु:खं मौग्ध्यं च दृष्ट्वा मे बलादश्रूण्यागतानीति भाव: ।--".

476. Bhoja cites this *gāthā* as an example of धीरोढप्रगल्भा. जूरइ = क्रुध्यति - people get annoyed, disapprove; परलोअ° (परलोक - व्यसनिक: लोक:) — people do fuss over the other world; बला (बलात् irresistibly) वलइ — (वलति); दिट्ठी (दृष्टि:) — my eyes cannot but turn towards the face of my young man — the village-chief's son. .

477. Bhoja cites this *gāthā* as an example of धीरानूढप्रगल्भा. *SK* (p. 637, v. 232) cites it with the introductory remark : "(विप्रलम्भपरीष्टिषु) दूतप्रश्ने (? प्रश्नेन) (प्रेमपरीक्षा) यथा —". See translation.

478. Bhoja cites this *gāthā* as an example of ऊढ-प्रगल्भा. Right under the nose of her husband, the young woman is taken away to the place of her lover, who is a physician. She pretends to have been stung by a scorpion, throws her hands up and down - while she is supported on the hands of her clever female friends.

479. Bhoja cites this *gāthā* as an example of अनूढ-प्रगल्भा. "Her smiles are seductive, and her eyes coquettish. Yet, she is stiff a virgin. Conclusion : This village has no young man !"

480. Bhoja cites this *gāthā* as an example of मुग्धा. आसंदिआ (आसन्दिका) reed-chair; the reading 'काउण अ पुंतिपिडिं' in Mysore edn. (p. 647) is corrupt. Bhuvanapāla reads काऊण उत्तरविडिं (कृत्वा उत्त्रिपिटिकां) 'making a lofty pile of reed-chairs, placing one on the top of the other'. *GS(W)* reads 'काऊण उच्चवचिअं' (कृत्वा उच्चावचिकां). Maybe, *ŚP* (p. 647) reading is a corruption of काऊण उत्तिपिडिअं (कृत्वा उत्त्रिपिटिकाम्) — a lofty pile (of reed-chairs) placing one on the top of the other.

481. Bhoja cites this *gāthā* as an example of मध्या. Read in the second half पाअंगुट्ठग्गुक्खित्त° (पादाङ्गुष्ठाग्रोत्क्षिप्त°); वइवेढ (वेष्ट (क) - वृति) — surrounding hedge, fence; पेल्लिअ - पीडित - pressed; पाअंगुट्ठग्ग - पादाङ्गुष्ठाग्र-tips of the toes of the feet; उक्खित्त (उत्क्षिप्त) raised up; णिसिह - निःसह languid, tired, fatigued. See translation.

482. This *gāthā* is already dealt with; vide *ŚP* S. No. (140.70) *supra*. Bhoja cites it here as an example of प्रगल्भा. *SK* (p. 347, v. 74) cites it as an example of a variety of the figure अन्योन्य, called 'प्रतीयमानाभिधीयमानात्मकम्'; and further (on p. 635, v. 225) *SK* cites it with the introductory remark : "(विप्रलम्भपरीष्टिषु) प्रत्यभियोगतो (प्रेमपरीक्षा) यथा—"

483. This *gāthā* is already dealt with; vide *ŚP* S. No. (363.118) *supra*. Bhoja cites it here as an example of अभिसारिका. *SK* (p. 691, v. 403) too cites it as an example of 'अभिसारिका'. See translation.

484. Read in the first half of the *gāthā* वाणीर-वणम्मि. Bhoja cites this *gāthā* as an example of विप्रलब्धा. *SK* (p. 690, v. 400) too cites it as an example of विप्रलब्धा.

See translarion.

485. Bhoja cites this *gāthā* as an example of खण्डिता. *SK* (p. 689, v. 398) too cites it as an example of खण्डिता. *SK* reads पच्चूसागअणुरत्तदेह तइलोअ, whereas *ŚP* reads पच्चूसागअ रंजिअदेह पिआलोअ --- these readings are in agreement with *GSS*. See translation.

486. Bhoja cites this *gāthā* as an example of प्रोषितपतिका. See translation.

487. This *gāthā* is already dealt with; vide *ŚP* S. No. (217.87) *supra*. Bhoja cites it here as an example of स्वाधीनभर्तृका. *SK* (p. 593, v. 62) cites it with the introductory remark : "तद् (आलस्य-) रूपेण रसस्य निष्पत्तिर्यथा —".

491. This *gāthā* is already dealt with; vide *ŚP* S. No. (382.121) *supra*. Bhoja cites it here to illustrate *svarāga-prakāśana* (suggesting or revealing one's own love).

492. Bhoja cites this *gāthā* as an example of *Paramārtha-Kauśala*, one of the (16) sixteen *Śayanopacārikīs*-arts related to love and sexual enjoyment. परमार्थकौशल means, if we are to go by the illustration, skilfulness or cleverness in understanding the true or real import of a sentence or speech.

493. Bhoja cites this *gāthā* to illustrate Samānārthatā — one of the sixteen (16) *Śayanopacārikīs*. *SK* (p. 621, v. 168) cites it with the introductory remark : "'आदि' (हेलादिषु इत्यत्र) ग्रहणेन भावादयो गृह्यन्ते । तेषु भावा: स्त्रियां यथा —". Mathurānātha Śāstrī (p. 4) observes : सरस्वतीकण्ठाभरणे भावेषूदाहृता सेयं गाथा । (परि. ५) । Bhuvanpāla thus comments on it --- विभ्रमा मणित-सीत्कृतादय: । --- नयननिमीलितेभ्यो अर्वाक् सर्वे विभ्रमा लभ्यन्ते, इत्यर्थ: । अथवा नयननिमीलितेषु जातेषु अन्ये विभ्रमा न भवन्ति, सुरतसुखनिश्चेष्टत्वादबलानाम्। क्षणं रटन्ती रुदती नृत्यन्ती चातिविह्वला । नि:सहत्वं तदा याति मुकुलीकृतलोचना ।। पृ. २.

494. Bhoja cites this *gāthā* to illustrate 'मृदुक्रोध-प्रवर्तनम्', one of the sixteen *Śayanopacārikī Kalās*. See translation.

495. The text of this *gāthā* is corrupt. This *gāthā* is cited again (on p. 818). There too the text is corrupt. The restoration of the *gāthā* is tentative. Read in the first half of the *gāthā* णअणाण किरणा (? इसुणो). Bhoja cites this *gāthā* with the introductory remark : " वयोऽवस्था चतुर्धा, सन्धिरुत्पत्ति: प्रौढिरतिप्रौढिश्च । तत्र सन्धिर्यथा —". वय:सन्धि is transiattion from one period of life to another.

496. This *gāthā* is already dealt with; vide *ŚP* S. No. (49.52;188.80). Bhoja cites it here to illustrate अतिदेश, one of the twelve वागारम्भs. Bhoja himself explains the term 'अन्यार्थकथनमतिदेश: '. Cf. अतिदेशो नाम इतरधर्मस्य इतरस्मिन् प्रयोगाय आदेश: ।

497. This *gāthā* is already dealt with; vide *DR. Avaloka* S. No. (9.28) and *ŚP* S. No. (443.134) *supra*. Bhoja cites it here to illustrate 'व्याजान्तरेण व्यपदेश:'. Vemabhūpāla thus comments on this *gāthā* : काचिदसती युवतिर्वनान्तरमुपागत्य मधूक-कुसुमानि संगृह्य प्रतिनिवर्तमाना मध्ये मार्गं कस्मिंश्चिद्भिरूपे यूनि पथिके तान्यादातुं करं प्रसारयति सति तं प्रति; हे पान्थ, मधूकै: किं वा । नितम्बादंशुकं यदि हरसि तदारण्ये कस्य कथयामि । ग्रामो दूरे, अहमेकेत्यनेन तद्दर्शनादुत्पन्नमन्मथव्यथापदेशादुपभोगाय वासो हर इति तं प्रति बोधितवतीत्यभिप्राय: । पृ. ३४. *DR. Avaloka* cites this *gāthā* as an example of स्वयंदूती 'self-go-between'.

498. Bhoja cites the stanza to illustrate *udghātyaka*, one of the thirteen *aṅgas* (elements) of Vīthi. *Udghātyaka* is the abrupt dialogue, which takes either the form of a series of questions and answers in explanation of something not at once understood, or a monologue of question and reply. The first part of this stanza which is in Prakrit consists of two questions and the second part, of their answers in Sanskrit. Now see the translation.

499. This *gāthā* is already dealt with; vide *ŚP* S. No. (466.138) *supra*. Bhoja cites it here to illustrate *līlā*, one of the ten graces (*Svabhāvaja bhāvas*). *Līlā* is the sportive imitation of the movements or words of the beloved one (*iṣṭajanānukṛtiḥ*).

500. Bhoja cites this *gāthā* with the introductory remark : प्रवेशो विनिगूहनं यथा — The text of this *gāthā* is corrupt. It may tentatively be restored as follows : —
मज्झिमरेहावगाढ-झसुर-सीमंतिओ सुहावेइ । लज्जाणित्थामुब्भिण्णहासयोओहुरो अहरो ॥
(मध्यम-रेखावगाढ-ताम्बूल-सीमन्तित: सुखयति । लज्जा-नि:स्थाम-उद्भिन्न-स्तोकावनतोऽधर: ॥)
Note : This tentative text is presented here as based on the text of this *gāthā* cited on p. 689, and again, on p.1182.

501. Bhoja cites this *gāthā* with the introductory remark : संहितोद्गमस्समुद्गम: यथा — Bharata (ch. VIII, vv. 141.142) speaks of six अधर ओष्ठ-कर्माणि: -1. Vivartana 2. Kampana 3. Visarga 4. Vinigūhana 5. Sandaṣṭaka and 6. Samudga. Bhoja leaves out the first two and deals with the remaining four and adds their illustrations. *SK* (p. 632, v. 212) cites it with the introductory remark :

"संभोग-चेष्टासु पूर्वानुरागानन्तरे चुम्बनं यथा —". पणामिअ (अर्पित). So read in the *Chāyā*: आदरार्पितौष्ठ°; वण्णघअ (वर्णघृत) ghee coloured with yellow turmeric powder and applied to the face by women as an indication of their being in the menses. According to a commentator, it is a regional custom; लिप्प (लिप्त) (and तुप्प too means the same)- anointed.

502. This *gāthā* is already dealt with; vide *ŚPS*. No. (359.117) *supra*. Bhoja cites it here to illustrate 'उन्नतपूर्णम्' one of the six कपोलारम्भS. (Cf. Bharata, *NS* VIII, 136-140). It would seem that Bhoja reads 'उन्नतपूर्णम्' in place of Bharata's 'घूर्णम्'. *SK* (p. 634, v. 218) cites this *gātha* with the introductory remark : "प्रथमानुरागानन्तरे दन्तक्षतं यथा —".

504. Bhoja cites this *skandhaka* (*Setu* I. 7) with the introductory remark : "हासप्रकर्षोऽति-हसितं यथा —". Vide Extract from Sanskrit Commentary in Appendix - I.

505. Read in the first half of the *gātha* तंबाए and in the second half सिंगे. Bhoja cites this *gātha* with the introductory remark : "अभिहतं विताडितं यथा —". विताडित is one of the nine *akṣipuṭakarmas*. *SK* (p. 576, v. 12) cites this *gāthā* with the introductory remark : "(रतिरूपेण) तिर्यक्षु (रसाभासो) यथा —". तंबा *(d)* a (tawny-coloured young) cow; गोट्ठ (गोष्ठ) a cow-pen or cattle-shed; दुट्ठ (दुष्ट-वृषभ) a vicious bull; अक्खि° (अक्षिपुटम्) eye-lid or socket of the eye. Cf. 'शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् '— शाकुन्तल VI, 17-d.

506. This *gāthā* is already dealt with; vide *ŚPS*. No. (216.86), and (266.98). *SK* (p. 594, v. 63) cites it with the introductory remark "तद्-(निद्रा-) रूपेण रसस्यानुबन्धो यथा —" and thus comments upon the *gāthā* : अत्र रतिश्रमजागरादिजनितनिद्रालसा दृष्टिनिपातास्तारकाघूर्णनत्र्यस्रवलनादिभिरनुबध्यन्ते । - पृ. ५९४. Bhoja cites it here with the introductory remark : "पक्ष्मान्तर्गतत्र्यस्रतारं साचि यथा —" साचि (*ind.* obliquely, in a sidelong manner) is one of the eight अवलोकन-प्रकारS.

507. Bhoja cites this *skandhaka* from *Setu* with the introductory remark : "प्रोद्वृत्त-निष्टब्ध-पुटा स्फुरदुद्वृत्ततारकाऽत्यर्थभीता भयानका यथा —". 'भयानका' is one of the 36 *dṛṣṭis* mentioned and first treated of in *NS* VIII 41-45. Vide Extract from Sanskrit Commentary in Appendix I.

508. Bhoja cites this *skandhaka* from *Setu* with the introductory remark : "दीप्ता विकसिता

क्षुब्धा गम्भीरा समतारकोत्फुल्लमध्या च धीरा यथा —". धीरा (? वीरा) is one of the thirty-six *dṛṣṭis*. Vide Extract from Sanskrit Commentary in Appendix I.

509. Bhoja cites this *skandhaka, probably* from *Harivijaya* of Sarvasena, with the introductory remark : "रुक्षा स्थिरोद्वृत्तपुटा निष्टब्धोद्वृत्ततारका भ्रुकुटीकुटिला च क्रुद्धा यथा —" Bhoja's text of the stanza is no doubt corrupt but the stanza is easily identifiable with *SK* (p. 372, v. 126), where it is cited to illustrate one of the varieties of the figure Mīlita.

510. Bhoja cites this *skandhaka* from *Setu* to illustrate one of the good qualities of a dhīrodātta (self-controlled or noble and exalted) hero, viz., 'प्रारब्धेषु नानिर्वाहः' successfully completing what he has undertaken or achieving his purpose or task. Vide Extract from Sanskrit Commentary in Appendix I.

511. Bhoja cites this *skandhaka* from *Setu* as another example illustrating the same point, viz, 'प्रारब्धेन नानिर्वाहः'. Vide Extract from Sanskrit Commentary in Appendix I.

512. Bhoja cites this *skandhaka* from *Setu* to illustrate one of the qualities of a *dhīroddhata* (noble or self-controlled and haughty or vehement), called 'कर्मातिशयैर्विस्मयः'. Vide Extract from Sanskrit Commentary in Appendix I.

513. Bhoja cites this *skandhaka* from *Setu* as another example illustrating the same point : 'कर्मातिशयैर्विस्मयः'. Vide Extract from Sanskrit commentary in Appendix I.

514. Bhoja cites this *skandhaka* from *Setu* to illustrate the quality called *śāstrābhimāna* (having a high opinion of the Scriptures) - a quality of कनिष्ठ धीरोद्धत नायक. This stanza forms part of Jāmbavat's address to the Vānaras. Vide Extract from Sanskrit Commentary in Appendix I.

515. Bhoja cites this *skandhaka* from *Harivijaya* to illustrate the quality of *Caturatābhimāna* (having a high opinion of one's own cleverness or shrewdness). *SK* (p. 550, v. 235) cites this *skandhaka* with the introductory words : 'उद्भेदेषु व्यक्तो यथा -' and thus comments upon the stanza : अत्र मायाविनो महेन्द्रस्याभिप्रायः सत्यकेन व्यक्तमेवोद्भिन्न इति व्यक्तोऽयमुद्भेदः । Jagaddhara thus comments upon this stanza : इह हे सुरनाथ इन्द्र यदि मधुमथस्य कृष्णस्य प्रणयं प्रीतिं मनुषे स्वीकारोषि । देवे पादपरत्नं

पारिजातवृक्षं संददाने सति मुग्धं स्वभावं मौग्ध्यमपजहि (?) अपजहाहि) त्यज । यादवलोकं संभावय प्रीणय। अत्रेन्द्राभिप्राय: सत्यकेन तत्सारथिना व्यक्त: प्रकाशित: । - सरस्वती°, पृ. ५५०. Incidentally, it may be noted that the stanza in *SK* opens with 'मंतेसि महुमहपणअं' instead of 'बहुमण्णसि हरिपणअं' in *ŚP.*

516. Bhoja cites this *gāthā* to illustrate the quality of *tyāgābhimāna* (having a high opinion of one's own generosity or munificence). King Bali addresses this verse to Kṛṣṇa, the eight incarnation of God Viṣṇu himself.

518. Read the stanza in place of the *gāthā.* Bhoja cites this stanza with the introductory words : मध्यमस्य चिन्ता यथा — She has seen with her own eyes the love's offence I was committing. Naturally, it has caused her deep pain. Her friends in this case can't speak for me. Now, it is Madana and the moon (-light) alone can come to my help and appease her anger !

519. Bhoja cites this *skandhaka* from *Setu* with the introductory words : कनिष्ठस्य (चिन्ता) यथा — The stanza expresses Rāvaṇa's worry or anxiety regarding winning over Sītā : "She does not yield to entreaties; she cannot be tempted even by the riches of the three worlds; she does not care for any threat of danger to her life. I wonder how I could win her favour !"

520. Bhoja cites this stanza with the opening words "कनिष्ठस्य मतिर्यथा" — Regarding Sītā yielding or submitting to his passion Rāvaṇa thus deliberates - thinks carefully (मति:) : 'Relying on the greatness of Rāma, her husband, Sītā despises the valour of all other brave men. She might perhaps submit if she were to see the severed head of Rāghava (i.e., Rāma).'

521. Bhoja cites this stanza with the introductory words : "कनिष्ठस्य (प्रबोधो) यथा —". प्रबोध means 'awakening'. "Meanwhile Rāvaṇa, the lord of the Rākṣasas awoke at the end of the sleep in which he had fallen unmindful of the host of Vānaras, glorious in war, who stood encircling Laṅkā's ramparts."

522. This stanza is already dealt with; vide *ŚP* S.No. (194.82) *supra.* Bhoja cites it here with the introductory words : "कनिष्ठस्य (रोमाञ्चो) यथा —" *romāñca* (or *pulaka*) means horripilation or goose-flesh.

523. This stanza is already dealt with; vide *ŚP* S. No. (212.86) *supra.* Bhoja cites

it here with the introductory words : "मध्यमस्य त्रासो यथा—". *Trāsa* is fright or agitation.

524. Bhoja cites this stanza with the introductory words :

"अवहित्थानुत्पत्ति : कनिष्ठस्य यथा". अवहित्था or अवहित्थं means dissimulation or concealment of an internal feeling, regarded as one of the 33 subordinate or transitory feelings.

Even in the presence of his mistresses, the name of Sītā, that was very much on his (Rāvaṇa's) mind, came to the tip of his tongue, in fact, on all ten of them simultaneously even though he had tried to conceal or suppress it."

525. Bhoja cites this *gāthā* with the introductory words : "धर्मार्थयोर्नात्योदरो यथा -". अत्यादर means 'excessive regard'.

"If they are displeased, well, they are; if they disapprove, let them. I couldn't care less. Come along, dear, even while in period, and lie down by my side. I can't sleep alone, without you."

526. This *gāthā* is already dealt with; vide *ŚP* S. No. (217.87) *supra.* Bhoja cites it as an alternative illustration of "धर्मार्थयोर्नात्यादरो यथा-".

527. This *gāthā* is already dealt with; vide *ŚP* S. No. (420.129) *supra.* Bhoja cites it here with the introductory words : "सर्वनाशेऽपि नानुशयो यथा -". Even when everything is lost there is no repentance,no regrets. *SK* (p. 617, v. 150) cites it to illustrate *harṣa* (joy), one of the thirty - three transitory feelings (*sañcāri - bhāvas).*

528. Bhoja cites this stanze with the introductory words: "देशकालावबोधनाभिमानो यथा-" "(High opinion or pride of oneself regarding one's sense of time and place)," *SK* (p.678, v. 351) cites this stanze to illustrate 'प्रतिनायिका' 'rival of the heroine.' तिअस° a garland / wreath of celestial flowers (flowers of heavenly *Pārijāta* tree); णिम्महिअ° spreading fragrant smell (णिम्महिअ - णिम्मह is an आदेश for - गम्; णिम्महिअ therefore means 'गत', but the context requiers the meaning निर्गच्छत् 'spreading', 'exuding'); अप्पणइअं - (अ - प्रार्थितम्) not solicited (or requested for). विइण्ण (वितीर्णम्) presented.

(Note : This stanza occurs at *ŚP* S. No. (223.89) *supra.)*

529. Read in the second half of the stanza 'पल्लवं'. Bhoja cites this stanza with the introductory words : "महारम्भताभिमानो यथा -" (Taking a pride in his great undertaking); अमआ° - (the celestial tree called *pāraijāta)* with its flowers mounted upon by bees greedy of nectar like honey; (अमआसअ) -*ŚP* (p. 748) reads अमआसर°, whereas *ŚP* (p. 1009) reads 'अमआवय'; possibly the original reading may be अमआसव (?); सग्गदुम - celestial *(Pārijāta)* tree.

530. Bhoja cites this *gāthā* with the introductory words : "उत्तमस्य (चिन्ता ?) यथा-". *SK* (p. 615, v. 140) cites it with the introductory words : "अनुभावेषु स्मरति यथा-". सामली मज्झ हिअआहि खणमेत्तं पि ण फिट्टइ - Not even for a moment that young beautiful damsel quits my heart; पच्छण्ण° - - like a feeling of guilt brought about by a sinful act secretly committed.

531. This *gāthā* is already dealt with; vide *ŚP* S. No. (470-139) *supra.* Bhoja cites it here with the introductory words "उत्तमस्य (व्रीडा) यथा-". व्रीडा - (a sense of) shame. See the translation.

532. Read in the first half of the *gāthā* जह भण्णिअं. The reading तहविकं तु seems to be doubtful. Possibly it is a corruption of 'तह वि काउं.' Bhoja cites this *gāthā* with the introductory words "उत्तमस्यालस्यं यथा". आलस्यम् is indolence or laziness. This remark would lead one to believe that Śrī - Puttisa (or Poṭṭisa) has advised the king (?) not to take any precipitate action but to 'wait and see'.

533. This gāthā is already dealt with; vide *ŚP* S. No. (217.87) *supra,* also *ŚP* S. No. (487.142). *SK* (p. 593, v. 62) too cites it with the introductory remark "तद् (आलस्य-) रूपेण रसनिष्पत्तिर्यथा-".

534. This *gāthā* is already dealt with; vide *ŚP* S. No. (212.86), (523.148).

535. Bhoja cites this *gāthā* to illustrate one of the good qualities of a *dhīra - praśānta* (noble or self-controlled and calm) hero, called *'nindāsvapi na kopaḥ'* - 'not getting angry even when condemned or censured'. See translation.

536. This *gāthā* is already dealt with; vide *ŚP* S. No. (230.91) *supra.* Bhoja cites it here to illustrate one of the types of heroines, called *udāttā* (exalted).

537. This *gāthā* is already dealt with; vide *ŚP* S. No. (244.94) *supra.* Bhoja cites it here as an example of 'Uddhatā' (haughty or vehement).

538. This *gāthā* is already dealt with; vide *ŚP* S. No. (265.98) *supra.* Here Bhoja cites it to illustrate one of the types of *nāyikā,* called *lalitā.*

Please treat the sentence i.e., "It is extra, ordinary --- as *uddhatā nāyikā*" as deleted.

539. Please read the latter part of the first half of this *gāthā* as follows : अहवा ण गुणण्णुओ हु सो लोओ । and its corresponding *chāyā* : अथवा न गुणज्ञ: खलु स लोक : । Bhoja cites this *gāthā* to illustrate one of the types of *nāyikā,* called *śāntā.*

540. This *gāthā* is already, dealt with; vide *ŚP* S. No. (253.96) *supra.* Bhoja cites it as an example of one of the types of *nāyikā,* called *lalitā.*

541. Bhoja cites this stanza to illustrate one of the types of *Pratināyikā,* called *Udāttā.*

Regarding the meaning of this *skandhaka,* M. V. Patwardhan writes: "The adjuncts सवत्तिपणअपरिधूसरम्मि and गुरुए are to be connected with पिअदंसणे ----- "At the sight of her beloved consort, which (sight) though soiled with (परिधूसर) with the (visible) signs of the amorous dalliance (पणअ) with her rival wife (Satyabhāmā), was yet held in great esteem by her (गुरुए). Rukmiṇī's rapturous delight producing horripilation grew ever more and more".

This staza is further on (Vol. IV, p. 1220) cited by Bhoja to illustrate सन्दर्शनम् (प्रियावलोकनम्). There the text reads पडिपूरअम्मि (? पडिपूरिअम्मि = परिपूर्ण) in place of परिधूसरम्मि. If this reading is adopted, the sense will be "full of the signs of love-play with her rival wife".

This *skandhaka* is also cited in *SK* (p. 673, v. 330) to illustrate जन्मान्तरसंस्कारजनित: सहजो (राग:) ।

542. Bhoja cites this *skandhaka* from *Harivijaya* with the introductory remark : "(प्रतिनायिकासु) उद्धता यथा—" (p. 733); *Udāttā* is exalted and *uddhatā,* haughty or vehement. This stanza is cited earlier- *ŚP* S. No. (220.87). It is also cited further on S. No. (682.176), (799.194), (1013.231) and (1438.305). He cites it in the context of ईर्ष्या, तस्या अनुबन्ध : (p. 585), (प्रतिनायिकासु) उद्धता (p. 773),

प्रकाशानुरागः कनिष्ठाविषयः (p. 812), मिमीति (? ते) परिच्छिन्नत्ति प्रेम्ण : प्रमाणमसाविति मान : (p. 860), अनुभयापेक्षो मन्युर्मन्त्रयुतम् (p. 991) and तत् (नायिका-) प्रतियोगिनी प्रतिनायिका (p. 1172). *SK* (p. 647, v. 263) also cites this *skandhaka* with the introductory words : "प्रेम मिमीते यथा-", and in the course of its comments it says : (मानेन हि जनः प्रेमास्ति वेति बुध्यते । तस्य च करणभूतस्यापि प्राधान्यादत्र कर्तृत्वोपचार : ।---) --- तेन च यद्यपि करणभूतेनैवात्मनि रुक्मिण्यां च प्रियप्रेम्ण : परिमाणं सत्यभामा प्रत्याययति तथापि पूर्ववदिहाप्ययं पूर्ववत् कर्तृत्वेनोपचर्यते ।

543. This *gāthā* is already dealt with; vide *ŚPS*. No. (207.85) as well as *DR- Avaloka* S. No. (1.26) *supra*. Here Bhoja cites it with the introductory words : "(प्रतिनायिकासु) ललिता यथा-".

544. Read in the second half of the *gāthā* जहिं तहिं पि. Bhoja cites this *gāthā* with the introductory words : "(प्रतिनायिकासु) शान्ता यथा-". मं वाहरउ - let him call me; तिस्सा गोत्तेण by her (i.e., his sweetheart's) name; किं त्थ भणिएण - what is the use of scolding him ? थिरपेम्मा होऊ --- let his love become fixed; जहिं जहिं पि -- lit. somewhere, on some woman or another (if not on me); मा किं पि णं भणह ---- Don't say anything (by way of scolding) to him;सहीओ - friends !

545. Bhoja cites this *gāthā* as an example of सौभाग्यम् - married love, happiness and good fortune. *SK* (p. 627, v. 188) too cites it : (स संभोगशृङ्गारः चतुर्धा - प्रथमानुरागानन्तरः, मानानन्तर :, प्रवासानन्तरः, करुणानन्तर इति ।) तेषु प्रथमानुरागानन्तरो यथा -; पसुवइणा ---- ओसारिए is a loc. abs. constr. ---- When Śiva threw away the bracelet made of the coils of the serpent Vāsuki.

546. Bhoja cites this *gāthā* as an example of शुचिता (purity, virtue). It is a fine example of the figure विशेषोक्ति : All the causes of शीलखण्डन are present, but in the face of all these causes her virtue has remained inviolate, unbroken—she has maintained her moral character.

547. This *gāthā* is already dealt with; vide *DR - Avaloka* S. No. (14.30) *supra*. Bhoja cites it here to illustrate one of the sixteen good qualities of a heroine, namely, *śīla - sampat* (the wealth of moral character, or virtue).

548. This *gāthā* is already dealt with; vide *ŚP* S. No. (381.121) *supra*. Bhoja cites it here to illustrate one of the sixteen good qualities of a heroine, namely, *kṛtajñatā* (gratefulness).

549. Bhoja cites this *gāthā* to illustrate one of the sixty-four kinds or forms of love, viz., *ākāṅkṣā* (yearning). एक्कक्म (अन्योन्य) mutual, reciprocal.

550. Bhoja cites this *gāthā* to illustrate one of the sixty-four kinds or forms of love, viz., *apekṣā* (expectation). गेण्ह पलोअह (गृहणीत प्रलोक्यत) — take (this) and have a look at it; Hemacandra (Prakrit Grammar, 8.2.181) reads हंद पुलोएसु and explains हंद as गृहाण. Bhuvanpāla remarks on this *gāthā* : "आ सुतदन्तदर्शनाद् अनुपभोगयोग्या युवतिर्भवति । इदानीम् अभिगम्या अहम् इति भाव: । — पृ. ६७. *SK* (p. 337, v. 138) cites this *gāthā* as an example of the figure *Bhāva* (conceived by himself) and thus comments on it : अत्र 'सुतस्य दन्तोद्गमाद् अहम् उपभोगयोग्या अस्मि' इति गृहिण्या एवम् (? एव) अभिप्राय: प्रकर्षविकसितनयनतया उद्भिद्यते न पुन: पत्युरिति एकत: सोद्भेदोऽयं भाव: ।

551. This *gāthā* is already dealt with; vide *ŚP* S. No. (380.121) *supra*. Bhoja cites this *gāthā* to illustrate one of the sixty-four kinds or forms of love, called *utkaṇṭhā*.

553. This *gāthā* is already dealt with; vide *ŚP* S. No. (413.127) *supra*. Bhoja cites it here to illustrate one of the sixty-four kinds or forms of love, called *tṛṣṇā* — (insatiable) longing.

554. Bhoja cites this *gāthā* as an example of one of the sixty-four kinds or forms of love called *lālasā* — ardent (or intense) longing. See the translation.

555. This *gāthā* is already dealt with; vide *ŚP* S. No. (249.95) *supra*. Bhoja cites it here as an example of one of the sixty-four kinds or forms of love, called *spṛahā* — ardent desire or covetousness.

556. Bhoja cites this *gāthā* as an example of one of the sixty-four kinds or forms of love, called *laulyam* (greediness or) lustfulness.

557. Bhoja cites this *gāthā* to illustrate one of the sixty-four kinds or forms of love, called *gardhā* (irresisible) greediness. गाइव्व हारहाई (गौरिव भारौही ?) भारौही f. of भारवाह bearer of burdens. The meaning of the word हारहाई is doubtful.

558. Bhoja cites this *gāthā* to illustrate one of the sixty-four kinds or forms of love, called *śraddhā* — a strong or vehement desire. Read सद्धा in the first half of the *gāthā*. Weber reads the latter part of the first half as follows : अहयं तु तं

ण याणामि (अहं तु तन्न जानामि) — but I do not know that (i.e., how to win your love).

559. Read the second half of this *gāthā* : दर-लसिअ-थणीसु पुणो, णिवसइ मअरद्धअ-रहस्सं ॥ and its *chāyā* : (दर-लसित-स्तनीषु पुनर्निवसति मकरध्वजरहस्यम् ॥) Bhoja cites this *gāthā* to illustrate one of the sixty-four kinds or forms of love, called *ruciḥ*— taste.

560. Bhoja cites this *gāthā* to illustrate one of the sixty-four kinds or forms of love, called *dohada* — pregnancy longing. पडिहास (प्रतिभास्) to like, to please.

561. This *gāthā* is already dealt with; vide *ŚP* S. No. (419.129) *supra*. Bhoja cites it here to illustrate one of the sixty-four kinds or forms of love, called *āśā* (hope).

562. Bhoja cites this *gāthā* to illustrate one of the sixty-four kinds or forms of love, called *āśaṁsā* (desire, wish). See translation.

563. This *gāthā* is already dealt with; vide *ŚP* S. No. (525.149) *supra*. Bhoja cites it here to illustrate one of the sixty-four kinds or forms of love, called *abhiniveśa* (earnest desire, ardent longing).

564. Bhoja cites this *gāthā* to illustrate one of the sixty-four kinds or forms of love, called *anubandha* — uninterrupted succession or continuity.

565. This *gāthā* is already dealt with; vide *ŚP* S. No. (388.122) *supra*. Bhoja cites it here to illustrate *āgraha* (insistence, persistence), one of the sixty-four kinds or forms of love.

566. Bhoja cites this *gāthā* to illustrate *abhiprāyaḥ* (opinion), one of the sixty-four kinds or forms of love.

567. Bhoja cites this stanza (from *Setu)* to illustrate *Pakṣapāta,* (partiality, fondness for), one of the sixty-four kinds or forms of love. Vide Extract from Sanskrit Commentary in Appendix I.

568. This *gāthā* is already dealt with; vide *ŚP* S. No. (338.113) *supra.* Bhoja cites it here to illustrate *lobha* (greed, intense longing for), one of the sixty-four kinds or forms of love. *SK* (p. 638, v. 237) cites it with the introductory words:

प्रगल्भायाः प्रियवाक्यवर्णनेन यथा —".

569. Bhoja cites this *gāthā* to illustrate *abhiśvaṅga* (intense love, attachment), one of the sixty-four kinds or forms of love. मोइअ (मोचित) — loosened; दढ° (दृढमूल-बद्ध-ग्रन्थिः) — a knot tied tightly; खुत्त (ppp. from खुप्प = मस्ज्) sunk deep; समुक्खअ (समुत्खात) extricated, dug up, pulled out.

570. Bhoja cites this *gāthā* to illustrate *sakti* (attachment, 'clinging'), one of the sixty-four kinds or forms of love. *SK* (p. 471, v. 112) cites it as an example of a variety of Aprastuta-praśaṁsā.

571. This *gāthā* is already dealt with; vide *ŚP* S. No. (217.87) *supra* Bhoja cites it here as an example of *'moha'* (temporary loss of consciousness, bewilderment).

572. Bhoja cites this *gāthā* to illustrate *ākūta*(intention), one of the sixty-four kinds or forms of love.

573. This *gāthā* is already dealt with; vide *ŚP* S. No. (467.138) *supra* Bhoja cites it here as an example of '*kutūhala*' (interest, curiosity). *SK* (p. 622, v. 174) too cites it in the same context (— कुतूहलं पुंसो यथा —).

574. This *gāthā* is already dealt with; vide *ŚP* S. No. (217.87) *supra* Bhoja cites it here as an example of *rāga* (feeling or passion of love, vehement desire of, interest or delight in), one of the sixty-four kinds or forms of love. *SK* (p. 593, v. 62) cites it with the introductory words "तद् (आलस्य-) रूपेण रसस्य निष्पत्तिर्यथा—".

575. Bhoja cites this *gātha* as an example of *vega* (impetuosity), one of the sixty-four kinds or forms of love.

576. This *gāthā* is already dealt with; vide *ŚP* S. No. (69.55) *supra* There the first half reads slightly differently : तुह असमं सोहग्गं, अमहिलसरिसं च साहसं मज्झ । — पृ. २७१.

577. Bhoja cites this *gāthā* (from *Līlāvaī*) as an example of *Kāmanā* (strong wish or desire), one of the sixty-four kinds or forms of love. Read — *Līlāvaī* v. no. 1258.

578. [Read in Vol. I, p.158 under S.No. 578 - "This stanza" in place of *"This gāthā".*] This stanza (*skandhaka*) is already dealt with; vide *ŚP* S. No. (541.151) *supra.* Bhoja cites it here as an example of *vāsanā* (innate or inborn desire), one of the sixty-four kinds or forms of love.

579. Read in the second half of the *gāthā* प्पेल्लण. This *gāthā* is already dealt with; vide *ŚP* S. No. (336.112) *supra.* Bhoja cites it here as an example of *smaraṇa* (remembrance or recollection), as one of the sixty-four kinds or forms of love. *SK* (p. 639, v. 238) cites this *gāthā* with the introductory words : "मानानन्तरे स्त्रियाः कैतवस्मरणेन यथा —".

580. This *gāthā* is already dealt with; vide *ŚP* S. No.(314.108) *supra.* Bhoja cites it here as an example of *bhāva* (transitory feeling), one of the sixty-four kinds or forms of love. *SK* (p. 617, v. 148) too cites this *gāthā* with the introductory words : "संचारिषु स्वेद-रोमाञ्च-वेपथवो यथा —".

581. Bhoja cites this *gāthā* as an example of *rāga* (amorous or sexual feeling), one of the sixty-four kinds or forms of love. The first half may, with the editor, be read as : तह तीए सुहरसो पहरिसो अ मुह-अंकअम्मि पप्फुरिओ । (तथा तस्याः सुखरसः प्रहर्षश्च मुखपङ्कजे प्रस्फुरितः ।).

582. Bhoja cites this *gāthā* as an example of *ratiḥ* (permanent emotion of love), one of the sixty-four kinds or forms of love : "I felt I had come on a wonder, a treasure, a kingdom of heaven, a drink of nectar when I saw her in the nude."

583. This *gāthā* is already dealt with; vide *ŚP* S. No. (319.109) *supra.* Bhoja cites it here to illustrate *'prīti'* (pleasure or happiness), one of the sixty-four kinds or forms of love.

584. This *gāthā* is already dealt with; vide *ŚP* S. No. (226.90) *supra.* Bhoja cites it here to illustrate *dākṣiṇya* (courteousness or courtesy), one of the sixty-four kinds or forms of love.

585. This *gāthā* is already dealt with; vide *ŚP* S. No. (342.114) *supra.* Bhoja cites it here as an example of *anugraha* (a favour), one of the sixty-four kinds or forms of love. *SK* (p. 684, v. 379) cites it with the introductory words : "वयःकौशलाभ्यां संपूर्णा प्रगल्भा यथा —".

586. Bhoja cites this *gāthā* as an example of *vātsalya* (affection or tenderness or fond affection), one of the sixty-four kinds or forms of love.

587. Bhoja cites this *gāthā* as an example of *anukrośa* (pity or compassion), one of the sixty-four kinds or forms of love.

588. This *gāthā* is already dealt with; vide *ŚP* S. No. (256.96) *supra* Bhoja cites it here as an example of *viśvāsa* (trust, confidence). *SK* (p. 622, v. 172) cites it with the introductory words : "प्रेमाभिसंधानं पुंसो यथा —".

589. Bhoja cites this *gāthā* as an example of *visrambha* (perfect intimacy or familiarity), one of the sixty-four kinds or forms of love.

590. This *gāthā* is already dealt with; vide *ŚP* S. No.(128.67) *supra* Bhoja cites it here as an example of *vaśīkāra* (subjugating, bringing under subjection), one of the sixty-four kinds or forms of love. *SK* (p. 377, v. 139) cites it as an example of one of the varieties of the figure Bhāva; it cites it again (pp. 690-691, v. 402) as an example of *svādhīna-patikā* (lover's absolute mistress, a woman who has full control over her husband).

591. Bhoja cites this *gāthā* as an example of *'praṇaya'* (affection), one of the sixty-four kinds or forms of love. *SK* (p. 622, v. 171) cites it with the introductory words : "चाटु स्त्रीपुंसयोर्यथा —" (चाटु is pleasing or flattering words, flattery).

592. Bhoja cites this *gāthā* as an example of *prāpti* (obtaining, meeting with, finding, acquisition), one of the sixty-four kinds or forms of love. *SK* (p. 635, v. 224) cites it with the introductory words : "विप्रलम्भपरीष्टिष्वभियोगत: प्रेमपरीक्षा यथा —" (परीष्टि — obstruction, impediment, distress); कण्णुल्लीणा (कर्णपल्लीना) भणामि clinging to (your) ear, I wish to say i.e., wish to come closer to whisper in your ears —.

593. This *gāthā* is already dealt with; vide *ŚP* S. No. (371.119) *supra* Bhoja cites it here to illustrate 'paryāpti' (adequacy, sufficiency), one of the sixty-four kinds or forms of love.

595. This *gāthā* is already dealt with; vide *ŚP* S. No. (420.129) *supra* Bhoja cites it here to illustrate *abhimānāpti* (honourable feeling), one of the sixty-four kinds

or forms of love. *SK* (p. 617, v. 150) cites it to illustrate *harṣa* (joy), one of the thirty-three vyabhicāri-(or sancāri) bhāvas—transitory feelings.

596. This *gāthā* is corrupt and obscure. It may tentatively be reconstructed as follows : —

हिअअब्भंतर-पसरंत-णेह --- रस-विसरआ पुरओ ।

पिअदंसणम्मि दिट्ठी णच्चइ णवकुंदलआ इव ॥

(हृदयाभ्यन्तर-प्रसरत्-स्नेह --- रसविसरका पुरतः ।

प्रियदर्शने दृष्टिर्नृत्यति नवकुन्दलतेव ॥)

Bhoja cites this *gāthā* to illustrate '*sneha*' (love or affection), one of the sixty-four kinds or forms of love.

597. Bhoja cites this *gāthā* to illustrate *'prema'* (love), one of the sixty-four kinds or forms of love.

598. Bhoja cites this *gāthā* as an example of आह्लाद (joy, rapure or delight), one of the sixty-four kinds or forms of love.

599. Bhoja cites this *gāthā* to illustrate *nirvṛti* (complete satisfaction or happiness, bliss), one of the sixty - four kinds or forms of love.

600. Read in the first half of the *gāthā* केली-गब्भ-सरिच्छे and in the second half उल्लसइ णहरणं चंदिलस्स सेओल्लिअ-करस्स ॥ and its corresponding *chāyā* : (उल्लसति नखरं नापितस्य / चण्डिलस्य स्वेदार्द्रित-करस्य ॥)
Bhoja cites this *gāthā* as an example of 'विषयानुराग : उच्चः'.

A barber who belongs to a lower caste falls in love with हालिक-स्नुषा, the daughter-in-law of a ploughman, who belongs to a higher caste.

601. Bhoja cites this *gāthā* as an example of 'विषयानुरागः निम्नः'. A Brāhmaṇa is shown in this *gāthā* to have fallen in love with the daughter of a washerman who belongs to a lower caste.

602. Dr. Bhayani would like to read the fourth quarter as वेड्डाए / चेट्ठाए अंबर दुहइ ॥

and give its *chāyā* as follows : (उन्मत्तवृत्तेन / चेष्टया अम्बरं दोग्धि ॥) वेड्डा : madman's imitative gestures. Bhoja cites this *gāthā* as an example of 'विषयानुरागः समजातौ समः ।' — The daughter of the village-chief and the young cowherd boy are of the same caste. So, their love is socially equal and acceptable and above censure.

603. Bhoja cites this *gāthā* with the introductory words : "स्त्रीपुंसयोः परस्परानुरागे उत्तमो यथा —" The young woman - the speaker of the *gāthā* and her consort love each other intensely; naturally, this love is of the best kind (*uttama*). *SK* (p. 640, v. 242) cites it with the introductory words : "अत्रैव (प्रवासानन्तरं) स्त्रीपुंसयोर्यथा —".

604. Bhoja cites this *gāthā* with the introductory words : "योषिदनुरागे मध्यमो यथा—". This gāthā speaks of the woman's intense love for her man but he seems to be indifferent towards her. So this love is 'intermediate in rank' (मध्यम — middling). *ŚK* (p. 636, v. 229) cites it with the introductory words : "(विप्रलम्भपरीष्टिषु) श्लाघया प्रेमपरीक्षा".

605. This *gāthā* is already dealt with; vide *ŚP* S. No. (451.135) *supra.* Bhoja cites it here with the introductory words : 'पुरुषानुरागे कनीयान्'. *SK* (p. 630, v. 201) cites it with the introductory words : "(विप्रलम्भचेष्टासु प्रथमानुरागे) पुंसो यथा —". Here the man's love for the woman is depicted but the woman is indifferent. Hence this love is said be of inferior kind.

606. Bhoja cites this *gāthā* as an example of one of the varieties of आलम्बनानुराग, called शीघ्र. Mathurānātha Śāstri (p. 239) in the course of his comments on this *gāthā* says: 'इयं तव गुणाऽश्रवणेऽपि केवलमवलोकनादेव त्वय्यनुरक्ताऽभवद् इति भवद्भाग्यवैभवेन स्वभावतोऽनुरागिणी सेयं त्वरितमेव संभावनीया" इति व्यज्यते ।

607. Bhoja cites this *gāthā* as an example of one of the varieties of संस्थानानुराग, called सम्यक् ('परस्परस्यानुरागादिसाम्ये सम्यक्'). See the translation.

608. Read against this S. No. (608) ---- (p. 794). This *gāthā* is already dealt with; vide *ŚP* S. No. (519.148) *supra.* Bhoja cites it here to illustrate one of the varieties of संस्थानानुराग, called मिथ्या ('एकस्य प्रातिकूल्ये मिथ्या'). Rāvaṇa's passion for Sītā is मिथ्या (false), his love is nothing but sexual desire; he is infatuated with

love; whereas Śītā not only does not respond but actually hates him. Hence this love is *false !*

609. It is not unlikely that the original reading in the first half of the *skandhaka* might have been कुविआणुणिआ (कुपितानुनीता). Bhoja cites this *skandhaka* as an example of one of the varieties of संस्थानानुराग, called अतिशायी - ('एकस्यातिशयाधिक्ये अतिशायी' ।) *SK* (p. 671, v. 322) cites it with the introductory words : "प्रेमप्रकारे विप्रियादिभिरप्यविनाशयनीयो नित्यो यथा-".

Lakṣmī's love for Viṣṇu (Kṛṣṇa) is eternal, firm like a rock, not to be destroyed by the love's offences committed by him against her.

610. This *gāthā* is already dealt with; vide *ŚP* S. No. (348.115) *supra.* Bhoja cites it here as an example of one of the varieties of स्वरूपानुरागः (गम्भीर :) (अप्रकाशो गंभीर : ।) See translation.

611. Bhoja cites this *gāthā* as an example of one of the varieties of स्वरूपानुरागः (प्रकट :)- (अतिप्रकाशः प्रकटः ।) See translation.

612. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुरागः, called हैमान्तिकः (हेमन्तनिमित्तः हैमन्तिकः)'. *GSW* (745) reads the first half as:

कस्स ण सद्धा गरुअत्तणम्मि पइणो पसाअमाणस्स ।

Bhuvanapāla (v. 642, p. 271) and Jineśvara sūri (*GRK* v. 671) read: कस्स न सद्धा गरुयत्तणस्स पइणो पसायमइअस्स ।

Dr. A. M. Ghatage renders the gāthā into Sanskrit and translates it as follows:
"कस्य न श्रद्धा गुरुत्वे पत्युः प्रसादयतः ।
यदि मानभञ्जनीः न भवन्ति हेमन्तरात्रयः ॥

Who will not have faith in the firmness of the husband who is soliciting, if there were not the nights of the cold season which break the pride ?."

M. V. Patwardhan translates the *gāthā* (Gāhā Kosa v. 642, p. 81) as follows : "Who would not have a craving for the greatness consisting in (i.e. indicated by) the (apologetic) conciliation made by one's dear consort, if (only) there were not the winter nights which strike at the root of one's haughtiness ?"

In his Notes (p. 234) he explains : कस्स न सद्धा (=स्पृहा) who (i.e. which woman) does not have a craving (or keen desire) ? ----

गरुयत्तणस्स = गुरुत्वस्य = गुरुत्वे = for greatness; पइणोपसायमइयस्स = पइणो पसायमइम्मि (gen. abs. used in the sense of loc. abs.) = when her husband begins to conciliate her (in an apologetic manner); पसाय = पसायण = conciliation.

613. This *gāthā* is already dealt with; vide *ŚP* S. No. (152.72) *supra.* Bhoja cites it as an example of one of the varieties of नैमित्तिकानुरागः, called वासन्तिकः. *SK* (p. 384, v. 156) cites this *gāthā* as an example of one of the varieties of the figure अनुमानं (शेषवत्).

614. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुरागः, called वार्षिकः (= वर्षा-निमित्तः). *SK* cites it to illustrate मूर्च्छा, one of the twelve *prema-puṣtis.* कलंब-गंधेण-मुच्छिआ — made unconscious (i.e., fainted) because of the (exciting) fragrance of *Kadamba* flowers; तं गुणे पडिअं (तद् गुणे पतितम्) — that was all to the good (i.e., was very good or fortunate)---; वोलंतो is pres. act. part. used in the sense of the conditional mood." — M. V. Patwardhan (*GK* p. 208).

615. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुरागः (प्रावासिकः) (प्रवासारम्भनिमित्तः प्रावासिकः); The young wife 'begs night to stay for ever, since the morn is to see her beloved's departure.'

616. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुरागः (समयनिमित्तः प्रात्यागामिकः). *SK* (p. 591, v. 54) cites it as an example of one of the thirty-three *vyabhicāri-bhāvas,* called शङ्का (apprehension or anxiety). *SK* introduces the *gāthā* with the remark "तद्रूपेण (शङ्कारूपेण) रसस्य प्रकर्षो यथा—" and after citing it, it thus comments upon it : अत्र विरहिण्याः कार्श्यातिशयम् उद्वीक्षमाणायाः कस्याश्चिद् वयस्यायाः स्नेहातिशयात् 'प्रेम पश्यति भयान्यपदेऽपी'ति प्रियागमहर्षातिशयभावेऽप्यसहिष्णुतया तन्मरणशङ्का प्रकृष्यते ।

617. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुरागः (समयः प्रथमसङ्गमः / प्राथमसङ्गमिकः). See the translation.

618. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुरागः (वेला : प्रदोष / प्रादोषिकः) See the translation.

619. Bhoja cites this *skandhaka* (from *Setu*) to illustrate as an example of one of the varieties of नैमित्तिकानुराग: (वेला : प्रभात / प्राभातिक:). See the translation; and Extract from Sanskrit Commentary in Appendix I.

620. This *gāthā* is already dealt with; vide *ŚP* S. No. (344.114) *supra.* Bhoja cites it here as an example of one of the varieties of नैमित्तिकानुराग, called तामस: — (उपाधि : तमस् तन्निमित्त: तामस:). See the translation.

621. Bhoja cites this *skandhaka* (from *Setu*) to illustrate as an example of one of the varieties of नैमित्तिकानुराग:, called चान्द्रोदय:. See the translation and Extract from Sanskrit Commentary in Appendix I.

622. Bhoja cites this *skandhaka* to illustrate as an example of one of the varieties of नैमित्तिकानुराग:, called ज्यौत्स्न: (=ज्योत्स्ना-निमित्त:). See the translation.

623. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुराग:, called स्नानीय: (साधनम् स्नानं तन्निमित्त: स्नानीय:). See the translation.

624. Bhoja cites this *gāthā* to illustrate as an example of one of the varieties of नैमित्तिकानुराग, called विलेपनीय: (साधनं विलेपनं तन्निमित्त:). विलेपन is an ointment or unguent, any cosmetic or perfume for the body. The *gāthā* is corrupt. The words "भज्जंत-सुरिण" at the beginning of the second half of the *gāthā* are obscure and difficult to restore.

625. Bhoja cites this *gāthā* to illustrate as an example of one of the varieties of नैमित्तिकानुराग:, called माल्यीय: (साधनं माल्यं तन्निमित्त: माल्यीय:). See the translation.

626. This *gāthā* is quite corrupt. Tentatively it may be reconstructed as follows : विहलंघल - साहुलि-पंडुराए (अथवा, पिअ-लद्ध-साहुली-परिहिआएँ) जहणभरमंदगमणाए । अहिधाविऊण चिप्फप्पुफफलअए (?छिक्को पुप्फवईआएँ) धण्णो सि ।। (व्याकुल-पाण्डुरपरिधानया (अथवा, प्रिय-लब्ध-वस्त्रपरिहितया) जघनभरमन्दगमनया । अभिधाव्य स्पृष्ट: पुष्पवतीकया (= पुष्पवत्या) धन्योऽसि ।।)

Bhoja cites this *gāthā* to illustrate as an example of one of the varieties of नैमित्तिकानुराग:, called औपसर: (समावेश: उपसर: तन्निमित्त: औपसर:). उपसर: - approaching towards; पुष्पवती — a (young) woman in her period.

627. Bhoja cites this *skandhaka* as an example of one of the varieties of नैमित्तिकानुराग:, called प्रासादिक: (समावेश: प्रसाद:, तन्निमित्त: प्रासादिक:) See the translation.

628. Bhoja cites this *skandhaka* as an example of one of the varieties of नैमित्तिकानुराग:, called मदज: (समावेश: मद:, तन्निमित्त: मदज:). मद is spirituous liquor. See the translation.

629. Read झिज्जंति in the first half of the *gāthā* and in the corresponding *chāyā* क्षीयन्ते. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुराग:, called गहननिमित्त: (देश: गहन:, तन्निमित्त: गहननिमित्त:) गहन — thicket, wood.

630. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुराग:, called सेव्य-निमित्त: (देश: सेव्य:, तन्निमित्त: सेव्यनिमित्त:) (देश-a place); सेव्य - to be resorted to or frequented.

631. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुराग:, called गीतनिमित्त: — (प्रकीर्णकं गीतम्, तन्निमित्त: गीतनिमित्त:). This *gāthā*, when corrected, agrees with *GS* IV. 81 केणा चि (? केणावि अज्ज गोसे, कम्पिवणे (? कं पि वणे / मणे) वल्लहं म्हरंतेण (? भरंतेण) । अंहमहण (? अम्हं मअण —) सराहअ-हिअअवणप्फोडणं (- हिअअ-व्वण-फोडणं) गीअं ॥
(केनापि अद्य प्रभाते कामपि मन्ये वल्लभां स्मरता । अस्माकं मदनशराहत-हृदय-व्रण-स्फोटनं गीतम् ॥)
See the translation.

632. Bhoja cites this *gāthā* as an example of one of the varieties of नैमित्तिकानुराग : called उत्सवनिमित्त: (प्रकीर्णकं उत्सव:, तन्निमित्त: उत्सव-निमित्त:). Keith thus writes about this *gāthā*: "The tenderness of the poet shows itself when he tells how a wife rejoicing at her husband's return, yet hesitates to don festal array, lest she embitter the grief of her poor neighbour, whose husband yet delays his home-coming." — A History of Sanskrit Literature, p. 224.

633. Bhoja speaks of (24) twenty-four kinds of सामान्यानुराग. This *gāthā* illustrates the veriety, called द्रव्यगोचर. Cf. the second half the famous सुभाषित: असारे दग्धसंसारे सारं सारङ्गलोचना: ।

634. This *gāthā* illustrates the variety, called गुणगोचर. *SK* (p. 633, v. 213) cites it with the introductory remark : "(संभोगचेष्टासु पूर्वानुरागान्तरे) आलिङ्गनं यथा —".

635. This *gāthā* illustrates the variety, called कर्मगोचर. *SK* (p. 674, v. 333) cites it with the introductory words : उपचारनिरपेक्षोविस्रम्भजो यथा—; छेअरअ (छेक = विदग्ध-रत) technically perfect sexual enjoyment; पुणरुत्त० (पुनरुक्त-राग-रस-रसिकानि) full of the repeated rapturous delight; सब्भाव० (सद्भाव-रमितानि [? रतानि]) carnal enjoyment full

of real love or real feeling.

636. This *gāthā* illustrates the variety, called संक्षिप्त. If she is young, her form, her manner of speaking, her dress, - everything looks extra-ordinary.

637. This *gāthā* illustrates the variety, called विक्षिप्त. *SK* (p. 683, v. 374) cites this *gāthā* with the introductory words ; नायिकागुणेषु सर्वगुणसंपद्-योगादुत्तमा यथा—.

638. This *gāthā* illustrates the variety, called समस्त. *SK* (p. 613, v. 135) cites it with the introductory words : उद्दीपनविभावेषु माल्य-वस्त्र-विभूषणादयो माल्यादयः। तेषु स्नानं यथा -. आयंब० (आताम्रलोचनानाम्) — whose eyes get reddish; ओल्लंसुअ० (आर्द्रांशुक-प्रकटोरुजघनानाम्) — who show their thighs and hips through their wet clothes. अवरण्ह० (अपराह्णमज्जन (= स्नान-) शीलानां who bathe during the afternoon.

639. This *gāthā* illustrates the variety, called व्यस्त. *DŚS* (p. 58) records : 'केसविवरणे ओच्छिअं'. विवरण is brushing, combing, doing up — dressing hair. The editor of the Mysore edn. (p. 802) however explains the word as केशविस्रंसने — slackening, loosening or causing hair to fall down. M. V. Patwardhan observes : "The third quarter appears to extend as far as and inclusive of विला, so as to have 12 मात्राs. You have equated ओच्छिअम्मि with केशविवरणे. I do not know if ओच्छिअ is *deśi* for केशविवरण. Could ओच्छिअ stand for अवसान (end) ?" — Dr. H. C. Bhayani remarks : "केशविस्रंसने in the *ŚP chāyā* (based possibly on some commentary) is better."

642. This *gāthā* illustrates the variety, called साधर्म्यकृत. Dr. A. M. Ghatage thus restores the second line : (पुणरुत्तं) रमियव्वाइँ होंति मुद्धाण सुरआइँ । As regards पुणरुत्तं रमिअव्वाइं, the scanning of the metre shows that we should have 12 मात्राs excluding the final इ before which the यति falls. Hence पुणरुत्तं. In Sanskrit we can regard it as one adverb and write पुनरुक्तं रमितव्यानि or regard the अनुस्वार as a Sandhi consonant and render it as पुनरुक्तरमितव्यानि which will thus agree with the other words. Both are equally good.

643. This *gāthā* is already dealt with; vide *ŚP* S. No. (127.67) *supra*. Bhoja cites it here to illustrate the variety, called वैधर्म्यकृत.

644. This *gāthā* is already dealt with; vide *DHV* S. No. (21.46) *supra*. Bhoja cites it here to illustrate the variety, called महाविषय.

645. Bhoja cites this *gāthā* to illustrate the variety, called अल्पविषय. *SK* (p. 665, v. 303) cites it with the introductory remark : त्रयोदश्यां कामदेवपूजामदनोत्सव: । यथा —.

647. Bhoja cites this *skandhaka* to illustrate the variety, called कालहेतु.

648. Bhoja cites this *gāthā* to illustrate the variety, called धर्मविषय. *SK* (p. 689, v. 397) cites it with the introductory words : कुट्टमितादीनां कर्त्री विलासिनी यथा -; कुट्टमित is thus defined : केशस्तनाधरादीना ग्रहे हर्षेऽपि संभ्रमात् ।
प्राहु: कुट्टमितं नाम शिर:करविधूननम् ॥
i.e., the affected repulse of a lover's endearments or caresses.

650. Bhoja cites this *gāthā* to illustrate the variety, called समयजन्मा. *SK* (p. 635, v. 222) cites it with the introductory words : अत्रैव (प्रथमानुरागानन्तरे) पुरुषायितं यथा — पुरुषायित — inverted coitus, contrary intercourse; पुरिसाइरी a woman performing or practising inverted coitus — where the woman takes the man's position i.e., above, while the man lies below.

651. Bhoja cites this *gāthā* to illustrate the variety, called संबन्धजन्मा. This *gāthā* may tentatively be restored as follows :-
तह उज्जुअं वि रसिअं चहु - (? चडु -) परिहीणं पि दिण्ण-सब्भावं ।
वीसंभे वि (सलज्जं को) घरिणि- (? घरिणी -) रअं ण संतरइ (? संभरइ) ॥
(तथा ऋजुकमपि रसितं चटु-परिहीणमपि दत्तसद्भावम् ।
विश्रम्भेऽपि (सलज्जं को) गृहिणी-रतं न संस्मरति ॥)

It may be translated as follows :

Who wouldn't remember his love-game with his wife, simple yet enjoyable, unmarked by flattery, yet easily yielded, trusting yet bashful ?

652. Bhoja cites this *gāthā* to illustrate the variety, called प्राकृत. *SK* (p. 688, v. 391) cites it with the introductory words : "श्लाघनीय-माना ललिता यथा—." responding to taunts with gentle smiles or better, passing taunting remarks accompanied by smiles, ostentatious politeness veiling resentment and quarreling only with tears - these are the ways of noble ladies!

653. This *gāthā* is already dealt with; vide *ŚP* S. No. (206.84) *supra*. Bhoja cites

it here to illustrate the variety, called वैकृत.

655. Bhoja cites this *gāthā* to illustrate the variety, called वैदग्ध्यकृत. वैदग्ध्य — dexterity, intelligence, acuteness, cunning (in).

656. Bhoja cites this *gāthā* to illustrate the variety, called सौभाग्यकृत. वेस०(वेशवनिता) — a harlot; सुरअं (सरभस-सुरत-तृष्णापहराणि)- quenching the thirst of all their customers for impetuous carnal enjoyment; बहुमग्ग० (= विणिम्मविअ बहुमग्गाइँ) - which create (give rise to) many amorous acts, such as kissing, embracing, biting, scratching and the like.

657. Bhoja speaks of twenty-four varieties of विशेषानुराग: (जातिकृत: क्रियाकृत: गुणकृत:, etc.). He cites this *gāthā* to illustrate the variety, called 'क्रियाकृत:'.

658. This *gāthā* is already dealt with; vide *ŚP* S. No. (230.91) *supra*. Bhoja cites it here to illustrate the variety, called गुणकृत. *SK* (p. 687, v. 389) cites it with the introductory words : गूढमानर्द्धिरुदात्ता यथा —

659. This *gāthā* is already dealt with; vide *ŚP* S. No. (123.66) *supra*. Bhoja cites it here to illustrate the variety, called द्रव्यकृत. *SK* (p. 314, v. 3) and (p. 664, v. 300) cite it to illustrate 'वेष' and 'वसन्तावतारदिवस: सुवसन्तक:' respectively.

660. Bhoja cites this *gāthā* to illustrate the variety, called साधारण. *SK* (p. 670, v. 319) cites it with the introductory words : नाट्यादिदर्शनं प्रेक्षा । यथा — Dr. A. M. Ghatage observes : I would suggest विदूसिहिइ = विदूषयिष्यति like णच्चिहिइ and पेच्छिहिइ, their subjects being भोइअ, नट and जनपद (people). These things will go on smoothly except that the गृहपतिदुहिता will not go to the show to destroy their arrangement by distracting them all.

661. This *gāthā* is already dealt with; vide *ŚP* S. No. (530.150) *supra*. Bhoja cites it here to illustrate the variety, called असाधारण. *SK* (p. 615, v. 140) cites it with the introductory words : अनुभावेषु स्मरति यथा —. अनुभाव means 'consequent'. It is a technical term drawn from *Nātya-śāstra. Vibhāva* (ālambana-and *uddīpana-)* and *vyabhicāri*-bhāva are the other two technical terms occuring in Bharata's famous *rasa-sūtra :* विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्ति:।

662. Bhoja cites this *gāthā* to illustrate the variety, called प्रतीयमान.

663. Bhoja cites this *gāthā* to illustrate the variety, called अभिधीयमान.

664. Bhoja cites this *gāthā* to illustrate the variety, called बाह्य. Dr. A. M. Ghatage writes to say : सोज्झअ = शोधक (washerman); सुआ - his daughter. तित्थावासो जणो सव्वो कओ. सोज्झअ अ सुआए कओ तित्थावासो जणो सव्वो ।

"The washerman's daughter made all men have a (permanent) residence at the river-ford. She kept them gazing at her for a long time."

665. Bhoja cites this *gāthā* to illustrate the variety, called आभ्यन्तर. मरुवक (Mar. मरवा, Hindi मरुआ). The Sanskrit commentary (NS edn., p. 345) says : पत्र-शाखादिषु सर्वत्र सुरभितस्य मरुवकस्य सौरभनिमित्ताय पुष्पं यथा नाधिककामनीयं तथा सहजसौन्दर्यसौष्ठवादिगुणगणालंकृतस्य तस्य किं वा गुणान्तरपृच्छाव्यापारेणेति भाव: ।----. There is yet another explanation : The situation according to *DR* is as follows : The female friend (sakhī) of the *nāyikā* asks her-"Why did you not have a baby all these days ? And what are the dealings of your husband ?". The *nāyikā* felt embarrased and did not give any reply. The *sakhī* thereupon says : "Do not feel embarrassed, if you have not borne a child so far, due to your (or your husband's) craze for practising *viparīta-rata* (contrary intercourse). That does not matter. Even in the absence of a baby, you are experiencing the rapture of viparīta-rata with your husband, that is after all not a small thing." — quoted by M. V. Patwardhan.

666. The text of this *gāthā* is restored by Dr. H. C. Bhayani : vide his *Muktaka Mādhurī* (in Gujarati, original Sanskrit Prakrit Readings p. 143, v. 134). Read also his rendering in Gujarati सपरिवेश चंद्र (p. 73). Bhoja cites this *gāthā* to illustrate the variety, called सदृश.

667. Bhoja cites this *gāthā* to illustrate the variety, called असदृश. अलंकाररत्नाकर (p. 10, v. 28) cites this *gāthā* as an example of the figure अनन्वय. विमर्शिनीकार (pp. 38-39) disagrees, looks upon it as the figure उपमा.

669. This *gāthā* is already dealt with; vide *ŚP* S. No. (155.73) *supra*. Bhoja cites it here to illustrate the variety, called अनुल्लेख. *SK* (pp. 400-401, v. 2) cites it as an example of one of the varieties of उपमा, called अन्तर्भूतसामान्या नाम समासोपमासु पदोपमाभक्ति: । Further on (p. 616) it again cites this *gāthā* with the introductory words (अनुभावेषु) अवैति यथा —.

670. This *gāthā* is already dealt with; vide *VJ* S. No. (1.19), and *ŚP* S. No. (41.50) *supra*. Bhoja cites it here to illustrate the variety, called अतिरिक्त.

671. This *gāthā* is already dealt with; vide *ŚP* S. No. (32.48) and (172.77) *supra*. Bhoja cites it here to illustrate the variety, called अनतिरिक्त. *SK* (comm. p. 83) and *SK* (p. 456, v. 90; and p. 467, v. 105) cite it in three different contexts.

672. Bhoja cites this *gāthā* to illustrate the variety, called नैसर्गिक.

673. Bhoja cites this *gāthā* to illustrate the variety, called स्वसंमत.

674. This corrupt *gāthā* may tentatively be restored as follows :
पीलेइ चलंतुण्णअ-थोर-त्थण-अइ-सँणमिअ (अथवा, सुणमिअ-) तणु-मज्झा ।
वत्थं सोज्झअ-धूआ-हिअएहि समं जुआणाणं ॥
(पीडयति चलदुन्नत-स्थूल-स्तनातिसंनमित (अथवा, सुनमित -) तनुमध्या ।
वस्त्रं रजक-दुहिता हृदयैःसमं यूनाम्॥)
Bhoja cites this *gāthā* to illustrate the variety, called स्तोकसंमत.

675. Bhoja cites this *gāthā* to illustrate the variety, called बहुसंमत.

676. Bhoja cites this *gāthā* to illustrate the variety, called सर्वसंमत. In his Notes to Gāhākosa (p. 150, v. 180), M. V. Patwardhan observes : "As Prof. Weber points out ---, B (Bhuvanapāla) while commenting on this stanza, waxes eloquent and poetical, describing the beauty of each limb of the woman from her face to her feet." Vide for B's exposition, *Gāhākosa,* pp. 82-83, v. 180.

677. This *gāthā* is already dealt with; vide *ŚP* S. No. (99.61) *supra*. Bhoja speaks of twenty-four varieties or kinds or forms of प्रकाशानुराग — स्वकीयाविषयः, स्वयंवराविषयः, कन्याविषयः. etc. He cites this *gāthā* to illustrate the variety, called वेश्याविषयः. *SK* (p. 689, v. 397) cites this *gāthā* with the introductory words : कुट्टमितादीनां कर्त्री विलासिनी यथा —. *SK* treats of गणिका, रूपाजीवा and विलासिनी with their definitions and illustrations — distinguishing them clearly from each other.

678. Bhoja cites this *gāthā* to illustrate the variety, called सामान्योढाविषय. It is already dealt with; vide *ŚP* S. No. (431.131) *supra*.

679. Bhoja cites this *gāthā* to illustrate the variety, called विरहोत्कण्ठिताविषय. विरहोत्कण्ठिता is a woman distressed by the (involuntary) absence of her lover or husband.

SK (p. 614, v. 138) cites it to illustrate घनध्वनि, one of the उद्दीपन विभावs. णिसामिअ is a *deśi* word. 'णिसुयं णिसामियं च सुए' — *DŚS,* p. 143.

680. Bhoja cites this *gāthā* to illustrate the variety, called वासकसज्ञाविषय. वासकसज्ञा or सज्जिका is a woman who dresses herself (and decorates her house) ready to receive her lover, especially when he has made an appointment with her — she awaits him in a full dress. *SK* (p. 690, v. 401) too cites the same *gāthā* to illustrate the same *nāyikā.*

681. This *skandhaka* is already dealt with; vide *ŚP* S. No. (528.149) *supra*. Bhoja cites it here to illustrate the variety, called ज्येष्ठाविषय. *SK* (p. 678, v. 351) cites it with the introductory words : प्रतिनायिका यथा — नायिका is the heroine and प्रतिनायिका her rival.

682. This *skandhaka* is already dealt with; vide *ŚP* S. No. (220.87) *supra*. Bhoja cites it here to illustrate the variety, called कनिष्ठाविषय. ज्येष्ठा is the senior (queen) while कनिष्ठा the junior one.

683. Bhoja cites this *gāthā* to illustrate the variety, called सुभगाविषय. सुभगा is a beloved or favourite wife.

684. Bhoja cites this *gāthā* to illustrate the twenty-fourth variety or kind of प्रकाशानुराग, called निरनुबन्ध. Note : please read : This *gāthā* is later cited in *Alaṁkāra-sarvasva* (p. 61, NS edn.) as an example of the figure उल्लेख (= Representation). It is the description of one under different characters arising from the difference of perceivers or from difference of the objects.

Note : Bhoja now deals with the twenty-four kinds of प्रच्छन्नानुराग (secret or clandestine love).

685. This *gāthā* is already dealt with; vide *ŚP* S.No. (415.128) *supra*. Bhoja cites it here to illustrate the variety, called पराङ्गनाविषयः. पराङ्गना is the wife of another. *SK* (p. 615, v. 141) cites it with the introductory words 'अनुभावेषु वाञ्छति यथा—'.

686. Bhoja cites this *gāthā* to illustrate the variety, called स्वाङ्गनाविषय. स्वाङ्गना is own (the *nāyaka's)* wife, also called स्वा or स्वीया as opposed to अन्या or अन्यस्त्री (the *nāyikā* who belongs to another, who is another's wife). *SK* (p. 686, v. 386)

cites it as an example of प्रथमोढा ज्येष्ठा — the earlier married wife — the senior one.

687. Bhoja cites this *gāthā* to illustrate the variety, called स्वैरिणीविषय — relating to a wanton woman. *SK* (p. 688, v. 394) too cites it in the same context of 'आत्मच्छन्दा स्वैरिणी' - a loose or unchaste womon, a wanton woman, a self-willed, licentious woman.

688. This *gāthā* is already dealt with; vide *ŚP* S. No. (428.131) *supra*. Bhoja cites it here to illustrate the variety, called कुमारीविषय — relating to a maiden, an unmarried young girl.

689. This *gāthā* is already dealt with; vide *ŚP* S. No. (144.71) *supra*. Bhoja cites it here to illustrate the variety, called धीराविषय-relating to a noble or self-controlled *nāyikā*. *SK* (p. 373, v. 128) cites it as an example of पिहित which, according to Bhoja, is only a variety of the figure मीलित (the Shut or Concealed or Lost).

690. This *gāthā* is already dealt with; vide *ŚP* S. No. (390.123) *supra*. Bhoja cites it here to illustrate the variety, called अधीराविषय — relating to a *nāyikā*, lacking in self-control.

691. This *gāthā* is already dealt with; vide *ŚP* S. No. (484.142) *supra*. Bhoja cites it here to illustrate the variety, called विप्रलब्धाविषय — the *nāyikā* may be deceived by a lover who fails to meet her at the rendezvous (which she has named). *SK* (p. 690, v. 400) cites it to illustrate the selfsame variety of विप्रलब्धा (नायिका).

692. This *gāthā* is already dealt with; vide *ŚP* S. No. (388.122) *supra*. Bhoja cites it here to illustrate the variety, called अभिसारिकाविषय — relating to an अभिसारिका — a *nāyikā* who "may have to seek him (her lover) out or press him to come to her, giving as meeting-place a ruined temple, a garden, the house of a go-between, a crematory, the bank of a stream or in general any dark place." *SK* (p. 616, v. 147) cites it with the introductory words : (अनुभावेषु) चेष्टते यथा—.

693. This *gāthā* is already dealt with; vide *ŚP* S. No. (602.162) *supra*. Bhoja cites it here to illustrate the variety, called सुलभ (easy to be obtained, easily accessible).

694. This *gāthā* is corrupt and obscure. Bhoja cites it here to illustrate the kind or variety, called दुर्लभ — difficult to be obtained, extraordinary, eminent.

695. This *gāthā* is already dealt with; vide *ŚP* S. No. (48.52), (442.133) *supra*. Bhoja cites it here to illustrate the kind or the variety, called संनिकृष्ट. — one who is 'near' or 'nearest', proximate (one who is in the neighbourhood).

696. Bhoja cites this *gāthā* to illustrate the kind or the variety, called विप्रकृष्ट — remote or distant.

697. Bhoja cites this *gāthā* to illustrate the kind or the variety, called संबद्ध — connected, closely associated.

698. Bhoja cites this *gāthā* to illustrate the kind or the variety, called असंबद्ध — unconnected, not closely associated.

In answer to my queries Dr. A. M. Ghatage writes : हुग्गिआ is Dravidian — ----- 'fry' — 'the grams are fried'--- भूतानां वादितो वंश: could mean 'thus I have raised a whole family of devils, i. e., her calamities enumerated in the stanza."

699. This *gāthā* is already dealt with; vide *ŚP* S. No. (478.141) *supra*. Bhoja cites it here to illustrate the kind or the variety, called सापदेश — accompanied by pretence, under pretext.

700. Bhoja cites this *gāthā* to illustrate the kind or the variety of प्रच्छन्नानुराग (secret or clandestine love), called निरपदेश. See the translation.

701. Bhoja cites this *gāthā* to illustrate the kind or variety of प्रच्छन्नानुराग, called भयनिमित्त — caused by fear or apprehension.

702. Bhoja cites this *gāthā* to illustrate the kind or variety of प्रच्छन्नानुराग, called लज्जानिमित्त — caused by bashfulness or a sense of shame, modesty.

703. This *gāthā* is already dealt with; vide *ŚP* S. No. (501.144) *supra*. Bhoja cites it here to illustrate the kind or variety of प्रच्छन्नानुराग, called कालनियत, restrained or controlled by time. *SK* (p. 632, v. 212) cites it with the introductory words: "संभोगचेष्टासु पूर्वानुरागानन्तरे चुम्बनं यथा —".

704. This *gāthā* is already dealt with; vide *ŚP* S. No. (575.157) *supra*. Bhoja cites

it here to illustrate the kind or variety of प्रच्छन्नानुराग, called देशनियत — restrained or controlled by place (देश).

705. This *gāthā* is already dealt with; vide *ŚP* S. No. (398.125) *supra*. Bhoja cites it here to illustrate the kind or variety of प्रच्छन्नानुराग, called नागर — town-like or city-like. *SK* (p. 641, v. 247) cites it with the introductory words : "विप्रलम्भनिरुक्तिषु प्रथमानुरागे प्रतिश्रुत्यादानं यथा —" and thus comments upon the *gāthā* : अत्र वक्रेक्षितादिभि: प्रतिश्रुत्यालिङ्गनादयो ह्रीभयादिभिर्न दीयन्ते । She has conveyed to you all her feelings of love and yearning for you by her sidelong glances; but out of bashfulness and nervousness she does not kiss you or embrace you !

706. This *gāthā* is already dealt with; vide *ŚP* S. No. (397.124) *supra*. Bhoja cites it here to illustrate the kind or variety of प्रच्छन्नानुराग, called उपनागर — nearly or almost town-like or city-like, semi-urban.

707. Bhoja cites this *gāthā* to illustrate the kind or the variety प्रच्छन्नानुराग, called ग्राम्य — rustic or rural.

708. Bhoja cites this *gāthā* to illustrate the kind or variety of प्रच्छन्नानुराग, called प्रकीर्ण (miscellaneous).

Now, *Akṛtrimānurāga* — 24 kinds :-

709. Bhoja cites this *gāthā* to illustrate सहज: अनेकविषय: (अकृत्रिमानुराग:). See the translation.

710. This *gāthā* is already dealt with; vide *DHV* S. No. (59.1·8) *supra*. Bhoja cites it here to illustrate the kind or variety of अकृत्रिमानुराग:, called यौवनज — born of youth, adolescent.

711. Bhoja cites this *gāthā* to illustrate the first variety of यौवनज, called शारीर — bodily, physical, corporeal.

712. This *gāthā* is already dealt with; vide *ŚP* S. No. (495.143) *supra*. Bhoja cites it here to illustrate the second variety of यौवनज, called मानस mental, spiritual.

713. Bhoja cites this *gāthā* to illustrate the kind or the variety of अकृत्रिमानुराग, called आहार्य. *SK* (p. 673, v. 331) cites it in identical context. : "उपचारापेक्षप्रकर्ष आहार्यो

यथा—".

714. This *gāthā* is already dealt with; vide *ŚP* S. No. (381.121) *supra*. Bhoja cites it here to illustrate one of the two kinds of आहार्य, called स्थिर (firm, stable, permanent). *SK* (p. 644, v. 257) cites it and thus comments upon it : अत्रैकस्यानुरागं दृष्ट्वा पश्चाद्द्वितीयो रज्यते ।

715. Bhoja cites this *gāthā* to illustrate the second kind of आहार्य, called भङ्गुर (transient, not permanent).

716. Bhoja cites this *gāthā* to illustrate one of the two kinds of विस्रम्भज, called मुग्ध. *SK* (p. 673, v. 329) cites this *gāthā* with the introductory remark : "कारणनिरपेक्षोऽकृत्रिमो यथा —". *ŚP* explains विस्रम्भज thus : कालक्रमेण प्ररूढविश्वासयोर्यः प्रकर्षमारोहन्नोपचारानाद्रियते स विस्रम्भजः । — पृ. ८१९. *SK (p. 674) is brief : "*उपचारानपेक्षो विस्रम्भजो यथा—".

717. Bhoja cites this *gāthā* to illustrate the second kind of विस्रम्भज, called प्रगल्भ.

718. This *gāthā* is already dealt with; vide *ŚP* S. No. (227.90) *supra*. Bhoja cites it here to illustrate one of the 24 kinds of अकृत्रिमानुराग, called यौवनजाहार्यज.

719. This *gāthā* is already dealt with; vide *ŚP* S. No. (382.121) *supra*. Bhoja cites it here to illustrate one of the 24 kinds of अकृत्रिमानुराग, called यौवनज-विस्रम्भज.

720. Bhoja cites this *gāthā* to illustrate one of the two kinds of विभेद, called सहजामि (? दि) विपर्ययज.

Now, 24 kinds of कृत्रिमानुराग :-

721. Bhoja cites this *gāthā* to illustrate one of the 24 kinds of कृत्रिमानुराग, called नित्यानुकारी. On this *gāthā* Dr. A. M. Ghatage notes : णिउणमुवगूढो or पुण अ उवऊढो are equally good. I embraced him firmly or again (पुनश्च). अकअत्थाए means 'she is not satisfied'. कअत्थ means 'her lover is satisfied'. Reference is to reaching the 'orgasm'.

722. Bhoja cites this *gāthā* to illustrate one of the 24 kinds of कृत्रिमानुराग, called सामान्यानुकारी.

723. Read the first half of the *gāthā* दच्छसि and its corresponding *chāyā* पश्यसि. Bhoja

cites this *gāthā* to illustrate one of the 24 kinds of कृत्रिमानुराग, called प्रच्छन्नानुकारी.

724. Bhoja cites this *gāthā* to illustrate one of the 24 kinds of कृत्रिमानुराग, called सालम्बन.

725. This *gāthā* is already dealt with; vide *ŚP* S. No. (656.172) *supra*. Bhoja cites it here to illustrate one of the 24 kinds of कृत्रिमानुराग, called प्रसिद्धविषय.

726. This *gāthā* is corrupt but it is restored tentatively with the help of Vajjālagga v. no. 475 :
पेक्खह महाणुचोज्जं काणाघरिणीइ जं कयं कज्जं ।
चुंबेवि न लहु नयणं झडत्ति नीसारिओ जारो ॥
Read the comments of रत्नदेव : --- काचिदसती अन्येन सह सुरतसौख्यमनुभवन्ती यावत्तिष्ठति तावदक्ष्णा काणस्तत्पतिः समाजग्मिवान् । तत उक्त्वा "अयं मम प्रियतमः समागतोऽहं धन्या" इति तस्य द्वितीयमक्षि सरभसं चुम्बति स्म । तावज्जारो निःससारेति भावः । - पृ. १२९. काणा० — The elongation of the final अ in काणा is for the sake of metre. काण — blind in one eye. In the second half of the *gāthā* it is possible to read काणक्खि० (*SK* काणाक्षि०). Bhoja cites this *gāthā* to illustrate the kind of कृत्रिमानुराग, called अप्रसिद्धविषय.

727. Bhoja cites this *gāthā* to illustrate the kind of कृत्रिमानुराग, called सुप्रयुक्त. Dr. A. M. Ghatage observes : "किं ण वेसाण दीसए अप्पा"— Is not the heart or nature of the harlots revealed (or seen) by this very गुण. They show the same face towards those whom they hate and whom they love".

728. Bhoja cites this *gāthā* to illustrate the kind of कृत्रिमानुराग, called सप्रयोजन.

729. This *gāthā* is already dealt with; vide *ŚP* S. No. (280.101) *supra*. Bhoja cites it here to illustrate the kind of कृत्रिमानुराग, called सप्रतिभेद.

730. Bhoja cites this *gāthā* to illustrate the kind of कृत्रिमानुराग, called निष्प्रतिभेद. Regarding the restoration of the first half of the *gāthā,* Dr. A. M. Ghatage observes : "अफुडेण (अस्फुटेन) उवकंपिएण (उपकंपितेन) कज्जस्सअंतगमणेण । would be more in agreement with the textual matter."

The first half may better be presented as follows :-
(अफडेण (? अफुडेण / कवडेण) उपकंपितेण (?उवकंपिएण ? महु-महुर-जंपिएण) कज्जस अंतगमणेण ।
(अस्फुटेन [कपटेन] उपकम्पितेन [? मधु-मधुर-जल्पितेन] कार्यस्यान्तगमनेन ।)
The stanza may be translated as follows :

The women of easy virtue allure men by their sexuality which they practise covertly, in a pleasantly titillating manner and take it through its end (or cunning, amorous lisping and sexuality).

731. Bhoja cites this *gāthā* to illustrate the kind of कृत्रिमानुराग, called स्त्रीकृत. See the translation.

732. This corrupt *gāthā* may tentatively be restored as follows :
होंतवरो तह (तह) हेहिणीए चुडुअम-(?गेहिणीएँ चडुअम्म-) वावडो होइ ।
जह इअसंगोइं (?जह जह संगोविआइं/ संणिहिआइं) हुवंति वारेज्ज-दिअहाइं ।।
(भविष्यद्वरस्तथा तथा गेहिन्या: (= गृहिण्या:) चटुकर्मव्यापृतो भवति ।
यथा यथा संगोपिता (अथवा संनिहिता) भवन्ति विवाह-दिवसा: ।।)
See the translation.

Bhoja cites this *gāthā* to illustrate the kind of कृत्रिमानुराग, called पुरुषकृत.

734. Bhoja cites this *gāthā* to illustrate the kind of कृत्रिमानुराग, called अनुभयकृत. *SK* (p. 451, v. 84) cites this *gāthā* as an example of (पूर्वा नाम) अपह्नुति.

735. This *gāthā* is already dealt with; vide *ŚP* S. No. (246.94) *supra*. Bhoja cites it here as an example of संभोग-(स्वाङ्गनाविषय).

736. Bhoja cites this *gāthā* as an example of संभोग (पराङ्गनाविषय).

737. Bhoja cites this *gāthā* as an example of संभोग (उत्तमाविषय). कडच्छिए ("? कअत्थिए - *SK* कदर्थिते (हुरुहुराअंति) - स्फुरत्स्फुरायन्ते is O.K." — Dr. A. M. Ghatage. In the *chāyā,* read स्फुरत्स्फुरायन्ते for हुरहुरायन्ते.

738. Bhoja cites this *gāthā* as an example of संभोग (मध्यमाविषय).

739. Bhoja cites this *gāthā* as an example of संभोग (कनिष्ठाविषय), cf. with this *gāthā* *ŚP* S. No. (731.184) *supra*. संजम-संयम to tie up or bind together (hair or a garment); विगलितबन्धम् may be construed with either वस्त्र or केशपाश.

740. This *gāthā* is already dealt with; vide *ŚP* S. No. (127.67) *supra*. Bhoja cites it here as an example of संभोग (मुग्धाविषय). *SK* (p. 338) cites it as an example of a variety of the figure सार and (p. 635) cites it with the introductory words : "सर्वं सर्वत्र यथा—".

741. Bhoja cites this *gāthā* as an example of संभोग (मध्यमा [? मध्या -] विषय). After giving the *chāyā* as printed in Vol. I, Dr. A. M. Ghatage thus translates it : "O friend, when he (lover) loosened his firm embrace, I became fully satisfied with both my breasts which again touched (his chest) as a result (अनुबन्ध) of the deep heaving which followed (अनुमार्ग) (the release of the embrace)."

742. This *gāthā* is already dealt with; vide *ŚP* S. No. (655.171) *supra*. Bhoja cites it here as an example of संभोग (प्रगल्भा-विषय).

743. Cf. this *gāthā* with *DHV* S. No. (10.7) *supra*. Bhoja cites this *gāthā* as an example of संभोग (सर्वविषय).

744. This *gāthā* is already dealt with; vide *ŚP* S. No. (282.101) *supra*. Bhoja cites it here as an example of संभोग (वसन्तचर्याविषय).

745. Bhoja cites this *gāthā* as an example of संभोग (ग्रीष्म[चर्या]विषय).

746. Bhoja cites this *gāthā* as an example of संभोग (शरच्चर्याविषय).

747. Bhoja cites this *gāthā* as an example of संभोग (हेमन्त[चर्या]विषय). It is restored with the help of the following *gāthā* from *GRK* (v. no. 672) :
हेमंते घण-पेल्लण-थणवड-संकंत-कुंकुमप्पंकसो ।
कामीण गलइ सेओ रुहिरुग्गारो व्व सीयस्स ॥

748. This *gāthā* is already dealt with; vide *ŚP* S. No. (74.56) *supra*. Bhoja cites it here as an example of संभोग (शिशिरचर्याविषय).

749. This *gāthā* as printed in Mysore edn. (p. 830) is corrupt and obscure. Dr. H. C. Bhayani observes : "पिआ अ not possible : 1st चतुष्कल cannot be a जगण. Can it be पिअ + अद्दाअं ? See *PSM* अद्दाअ = दर्पण and the reference to अद्दाअविज्ञा." Dr. A. M. Ghatage thus observes : "Your reconstruction is all right, except that बिम्ब cannot mean a 'mirror' but only a reflection. Can we not simplify the construction by taking प्रतिफलिते as loc. agreeing with बिंबे-the image which is reflected? But then there will be no finite verb. The idea that the eye is cured by reflection is strange and unknown to me." Read in the first half पिअ. बिम्ब ordinarily means an image, reflected form, but Monier Williams' *A Sanskrit English Dictionary* records the meaning 'a mirror' (Śvet. Up., Kum.); I confess,

I know little about अद्दाअ-विज्ञा — nothing more than what *PSM* says : "चिकित्सा का एक प्रकार, जिससे बीमार को दर्पण में प्रतिबिम्बित कराने से वह नीरोग होता है।" Bhoja cites this *gāthā* as an example of विप्रलम्भ (स्वाङ्गनाविषय).

750. Bhoja cites this *gāthā* as an example of विप्रलम्भ (परकीयाविषय). The portion of the second half of this *gāthā* as printed in Mysore edn. (p. 831), सासे सिहिखंडखंडेहि is obscure.

The verse may be translated as follows :
My mistress just missed to catch a glimpse of you, dear young man, as you slipped post her house and she heaved a heavy sigh right her husband's nose.

753. This *gāthā* is already dealt with; vide *ŚP* S. No. (233.92) *supra*. Bhoja cites it here as an example of विप्रलम्भ (मुग्धाविषय). *SK* (p. 643, v. 254) cites it with the *introductory* remark : "प्रवासे व्याविद्धं यथा –" and thus comments upon it : अत्रैकस्यापि दिवसस्य वर्षायमाणतया विशेषतो (प्रियालिङ्गनादिवञ्चनया) दैर्घ्यं प्रतीयते। — सरस्वती पृ. ६४३.

754. Read the third quarter of the *gāthā* as : बहुलपओसेण व तुए and its *chāyā* 'बहुल-प्रदोषेणेव त्वया'. Bhoja cites this *gāthā* as an example of विप्रलम्भ (मध्यमा-विषय).

755. Bhoja cites this *gāthā* to illustrate विप्रलम्भ (प्रगल्भाविषय). Further on p. 930, S. No. (916.214) he cites it to illustrate 'मनसि चिन्ता'.

756. Bhoja cites this *gāthā* to illustrate विप्रलम्भ (सर्वविषय). The *gāthā*, as presented, is metrically defective. If we were to read जणस्स चिअ (Sk. जनस्यैव), the metre would not be violated.

757. Bhoja cites this *gāthā* as an example of विप्रलम्भ (वसन्तचर्याविषय) : अत्र काचित् प्रोषितभर्तृका कयाचित् कुशलं पृष्टा तां प्रति मम क्षेमं कुत: कुत:। निर्वेदातिशयाद् द्विरुक्ति:। मम गृहाङ्गणे योऽसौ कुब्जाम्रस्तस्य शिरसि कोऽप्यनर्थ इति मञ्जरीमेनां दृष्ट्वा कथंजीवामीत्यभिप्राय:। --- वेमभूपाल, पृ. २७. "किं पि refers to a spray of mango-blossoms. Its sight is unbearable to lovers in separation." - M. V. Patwardhan, Notes to *Gāhākosa* (p. 237).

758. This *gāthā* is already dealt with; vide *ŚP* S. No. (486.142) *supra*. Bhoja cites it here as an example of विप्रलम्भ (ग्रीष्मचर्याविषय).

759. This *gāthā* is cited to illustrate विप्रलम्भ (वर्षर्तुचर्याविषय). *SK* (p. 614, v. 138) too

cites it as an example of घनध्वनि, the muttering / roaring of thunder/clouds, as one of the उद्दीपनविभावs.

760. Bhoja cites this *gāthā* as an example of विप्रलम्भ (शरच्चर्याविषय).

761. Bhoja cites this *gāthā* as an example of विप्रलम्भ (हेमन्तचर्याविषय). Bhuvanpāla in the course of his comments says : हेमन्ते पथिकस्य शीतमेव प्रणष्टम् । कदाचिद् भसनाभ्यन्तरगतो भवतीत्याह — गृहरहितस्य अत एव हिमरजोधूसरस्य । (अपरं च कीदृशस्य)। स्मृतं यत् कान्तामुखं तेन स्वेदनशीलस्य । तत्स्मरणैकतानमनाः सदपि शीतं न गणयतीत्यर्थः। --- हेतुरलंकारः। — गाहाकोस पृ. २७१. M. V. Patwardhan in his Notes to *Gāhākosa* (p. 234, v. 643) remarks : "The idea is that the wayfarer becomes so absorbed in thoughts about his wife as he remembers her face, and perspires so profusely due to nervous excitement, that he does not feel the severe cold of the winter."

762. Bhoja cites this *gāthā* as an example of विप्रलम्भ (शिशिरचर्याविषय). The second half of this *gāthā* according to Weber (as given in Joglekar's edn. (in Marathi) p. 555 and v. 925 reads : दीहा ण समप्पइ सिसिरजामिणी कह णु दे माणो ॥ Whereas *ŚP* reads : दीहा वि समप्पइ सि सिरजामिणी कह णु दे माणो ॥ The stanza is addressed by a lover to his beloved, who out of jealous anger or pride or haughtiness is keeping aloof from him. It is intended to remove her jealous anger and make her favourable. 'दीर्घापि समाप्यते शिशिरयामिनी' suits this context much better. With Weber's reading there is no urgency for the beloved to give up her jealous anger for "दीर्घा न समाप्यते शिशिरयामिनी" — She could continue to maintain her anger and pride.

763. This *gāthā* is already dealt with; vide *ŚP* S. No. (413.127) *supra*. Bhoja cites it here as an example of प्रथमानुराग (love at first sight).

764. This *gāthā* is already dealt with; vide *ŚP* S. No. (616.165) *supra*. Bhoja cites it here as an example of "मानानन्तरात् प्रवासानन्तरः'. *SK* (p. 591, v. 54) defines शङ्का 'apprehension' and with the introductory words "तद्-(=शङ्का-)रूपेण रसस्य प्रकर्षो यथा—", it cites this *gāthā* and observes : अत्र विरहिण्याः कार्श्यातिशयमुद्वीक्षमाणायाः कस्याश्चिद् वयस्यायाः स्नेहातिशयात् 'प्रेम पश्यति भयान्यपदेऽपि' इति प्रियागम-प्रहर्षातिशयभावेऽप्यसहिष्णुतया तन्मरणशङ्का प्रकृष्यते ।

765. Bhoja cites this *gāthā* as an example of 'रागवर्धनत्वेन प्रथमानुरागान्मानः'.

766. This *gāthā* is already dealt with; vide *ŚP* S. No. (615.164) *supra*. Bhoja cites it here with the introductory words : "मानात् प्रवास: स यथा —".

767. Bhoja cites this *gāthā* with the introductory remark : "प्रवासात् करुण: यथा —". *SK* (p. 642, v. 250) cites it with the introductory words : "करुणे प्रत्यादानं यथा —". This *gāthā* gives expression to a beautiful sentiment. Cf : उपरताप्यनुपरता महासेनपुत्री एवमनुकम्प्यमानार्यपुत्रेण । — भास:-स्वप्नवासवदत्ता VI; and also : ण हु सो उवरदो जस्स वल्लहो सुमरेदि । न खलु स उपरतो यस्य वल्लभ: स्मरति । — भवभूति:-मालतीमाधव V-24-25.

768. Bhoja cites this *gāthā* with the introductory words : "वैचित्र्ये मानानन्तरमान: स यथा—". *SK* (p. 646, v. 262) too cites this *gāthā* with the introductory words : "य: प्रेम मनुते यथा—" and thus comments upon the *gāthā* : अत्र 'मनु अवबोधने' इति धातु:। मानेन हि जन: प्रेमास्ति नास्ति वेति बुध्यते । तस्य च करणभूतस्यापि प्राधान्यादत्र कर्तृत्वोपचार:। तद् यथा — 'प्रज्ञा पश्यति नो चक्षुर्दृष्टि: सरस्वती हि सा' इति ।

769. Bhoja cites this *gāthā* with the introductory words : "रागवर्धनत्वे स(मान) एव यथा—".

770. Bhoja cites this *gāthā* with the introductory words : "स रागवर्धनत्वे यथा —". "The banks of Godāvarī are said here to be destructive of moral character, because they abound in dense thickets of creepers and shrubs where women meet their paramours by previous appointment and the sight of such trysting couples arouses the sexual passion of casual visitors and tempts them to indulge in illicit love-making." — M. V. Patwardhan, Notes to *Gāhākosa* (p. 172, v. 306).

771. Bhoja cites this *gāthā* with the introductory words : "प्रकाशात् प्रच्छन्नो बलीयान्, सोऽपि तत्रैव (यथा) —". See translation.

772. Bhoja cites this *skandhaka* with the introductory words : "तत्र धीरोत्तमाया विप्रलम्भेऽनुभवसंपद् यथा —". ण कओ वि राअमोक्खो — In *Setu* XI. 56 the *skandhaka* opens with ण कओ बाह-विमोक्खो; So, I was tempted to read 'ण कओ वि बाहमोक्खो'. But then in the latter part of the first half, we have (माणक्खलणे वि) ण पडिओ च्चिअ बाहो'. Further, the reading अत्तित-लोअणं was rather obscure. When I referred these points to Dr. A. M. Ghatage, he wrote : "राअमोक्खो is better. अतृप्तलोचनेन is the correct reading. अतित्त = अतृप्त with eyes which were not satisfied." Even if we adopt this reading, the *skandhaka* metre is violated. As things stand, for the sake of metre we'll have to read the second half thus :

तीएँ णवरं पिअअमो, गओ त्ति अतित्त-लोअणं णीससिअं ॥
(तया केवलं प्रियतमो गत इति अतृप्त-लोचनं नि:श्वसितम् ॥)

773. Bhoja cites this *skandhaka* with the introductory words : "धीरमध्याया विप्रलम्भे ऽनुभावसंपद् यथा —". When this stanza was referred to Prof. M. V. Parwardhan, he wrote : "धीर = धैर्य should be taken to mean "stolidity", "impassiveness", "lack of emotional responsiveness". Stolidity leads to humiliation (मानभंग) and humiliation (in its turn) leads to great stolidity (गरुअ-धीरारंभो = गुरुक-धैर्यारम्भ:. On weighing (the two courses) her mind wavers (fluctuates), and does not (or cannot) become steady in adopting either course. (But I agree with you that the precise sense of the stanza is not clear. Which are the two courses or alternatives between which her mind wavers? No distinct alternatives are mentioned in the first half of the stanza ---). *SK* (p. 727, 492) cites this stanza with the introductory words : "जातिरेव निषेधमुखेन यथा —" and thus comments upon it : अत्र यद्यपि हेतूपन्यासो वर्तते तथापि तस्य स्वभावाख्यानपरिकरत्वेनाप्राधान्येन हृदयक्रिया स्वरूपमेवेह निषेधमुखेनाभिधीयत इतीयं जातिरेव भवति । — सरस्वती पृ. ७२७. Dr. A. M. Ghatage wrote to say : "उल्ललइ is to put up, push up (of the pan of the balance) while weighing (तुलिज्जंते) courage raises up the (pan) of the insult to pride (मानभङ्ग) and the disappearance of pride does the same to beginning of great pride. Thus her heart does not stick long to any one of the two. The idea behind the stanza is that धैर्य now outweighs मानभङ्ग and मानभङ्ग now outweighs धैर्य and the lady cannot choose either of the two." This is cited further on (p. 998) with the introductory words : विच्छिद्यमानसन्तापो विषम:, one of the twenty-four aspects of मान.

774. Bhoja cites this *skandhaka* with the introductory words : "तस्या (धीरमध्याया) एव सम्भोगे यथा —". He cites it on two more occasions-(i) to illustrate one of the मानोपशान्तिs, called पुनर्भाव (p. 1041) and (ii) to illustrate प्रियोत्थापन, one of the aspects of मानानन्तरसम्भोग (enjoyment of love which follows the disappearance of मान i.e., pride or jealous anger) (p. 1209).

775. Bhoja cites this *gāthā* with the introductory words : "अधीरोत्तमाया विप्रलम्भेऽनुभावसंपद् यथा —." Dr. A. M. Ghatage reads the earlier part of the second half as : "मरणे ण पुण्णअं मह" and translates the *gāthā* as follows : "As long as he (lover) does not give me the limit (अवधि) (the date of return), as long as he does not loosen the embrace and I have not the luck to die, so long I have made myself firm."

776. This *gāthā* is already dealt with; vide *ŚP* S. No. (314.108) *supra.* Bhoja cites it here with the introductory words : "तस्या (अधीरोत्तमाया) एव सम्भोगे यथा —". *SK* (p. 617, v. 148) too cites this *gāthā* with the opening words : "संचारिषु स्वेद-रोमाञ्चवेपथवो यथा—".

777. This *gāthā* is already dealt with; vide *ŚP* S. No. (328.110) *supra*. Bhoja cites it here with the introductory words : "अधीरमध्यमाया विप्रलम्भेऽनुभावसंपद् यथा—". *SK* (p. 639, v. 239) too cites this *gāthā* with the introductory words : "स्त्रिया एव सखीवाक्यस्याक्षेपेण यथा —".

778. This *gāthā* is already dealt with; vide *ŚP* S. No. (321.109) *supra*. Bhoja cites it here with the introductory words : "तस्या (अधीरमध्यमाया) एव सम्भोगेऽनुभावसंपद् यथा —". *SK* (p. 645, v. 260) too cites it with the introductory words : "माने मान्यते येनेति यथा —", and comments on it as follows : अत्र 'मान् पूजायाम्' इति धातोः स्वार्थिक-णिजन्ताण्णिचि घञि च मान इति रूपम् । स हि प्रेयांसमस्याः पादपतनादिपूजायां प्रयोजयति । — सरस्वती पृ. ६४६.

779. Bhoja cites this *gāthā* with the introductory words : "अधीरकनिष्ठाया विप्रलम्भेऽनुभावसंपद् यथा—".

780. Bhoja cites this *gāthā* with the introductory words : "तस्या (अधीरकनिष्ठाया) एव सम्भोगे यथा—".

781. This *gāthā* is already dealt with; vide *ŚP* S. No. (238.93) *supra*. Bhoja cites it here with the introductory words : "तत्र मुग्धाया उत्तमत्वं सम्भोगे यथा —". *SK* (p. 686, v. 384) too cites it with the introductory words पाणिगृहीता ऊढा यथा—".

782. This *gāthā* is already dealt with; vide *ŚP* S. No. (256.96) *supra*. Bhoja cites it here with the introductory words : "(मुग्धाया उत्तमत्वं) विप्रलम्भे यथा —". *SK* (p. 622, v. 172) too cites it with the introductory words : "प्रेमाभिसंधानं पुंसो यथा—".

783. This *gāthā* is already dealt with; vide *ŚP* S. No. (738.185) *supra*. Bhoja cites it here with the introductory words : "मध्याया उत्तमत्वं सम्भोगे यथा —".

784. This *gāthā* is already dealt with; vide *ŚP* S. No. (230.91) *supra*. Bhoja cites it here with the introductory words : "(मध्याया उत्तमत्वं) विप्रलम्भे यथा —". *SK* (p. 687, v. 389) cites it with the introductory words "गूढमानर्द्धिरुदात्ता यथा —".

785. This *gāthā* is already dealt with; vide *ŚP* S. No. (560.155) *supra*. Bhoja cites it here with the introductory words : "(अथोत्तमामध्याकनिष्ठासु मुग्धत्वम्) तत्रोत्तमाया मुग्धत्वं सम्भोगे यथा —". *SK* (p. 638, v. 236) too cites it with the introductory words : "अत्रैव (संभोग-परीष्टिषु प्रथमानुरागानन्तरे) दोहदेन मुग्धाया यथा —".

786. This *gāthā* is already dealt with; vide *ŚP* S. No. (233.92) *supra*. Bhoja cites it here with the introductory words : "(तत्रोत्तमाया मुग्धत्वं) विप्रलम्भे यथा —". *SK* (p. 643, v. 254) too cites it with the introductory words : "प्रवासे व्याविद्धं यथा —" and thus comments upon it : अत्रैकस्यापि दिवसस्य वर्षायमाणतया विशेषतो दैर्घ्यं प्रतीयते ।

787. This *gāthā* is already dealt with; vide *ŚP* S. No. (340.113) *supra*. Bhoja cites it here with the introductory words : "मध्यमाया मुग्धत्वं संभोगे यथा —".

788. This *gāthā* is already dealt with; vide *ŚP* S. No. (323.109) *supra*. Bhoja cites it here with the introductory words : "(मध्यमाया मुग्धत्वं) विप्रलम्भे यथा—".

789. This *gāthā* is already dealt with; vide *ŚP* S. No. (124.66) *supra*. Bhoja cites it here with the introductory words : "कनिष्ठाया मुग्धत्वं संभोगे यथा —". *SK* (p. 315, v. 5) cites it to illustrate one of the kinds or varieties of the figure जाति (= स्वभावोक्ति) (आश्रयेषु मुग्धयुवतिः), and thus comments upon it : अत्र मुग्धवध्वाश्रितक्रियास्वरूपभणनाद् इयं मुग्धाङ्गनाश्रिता जातिः ।

790. This *gāthā* is already dealt with; vide *ŚP* S. No. (459.137) *supra*. Bhoja cites it here with the introductory words : "(कनिष्ठाया मुग्धत्वं) विप्रलम्भे यथा —". *SK* (p. 664, v. 301) cites it with the introductory words : यत्र स्त्रियो दोलामारोहन्ति सान्दोलनचतुर्थी । यथा — "The *Andolana-caturthi* is the Swing Festival. It is mentioned also as the *Hindola-Krīḍā* in the *Jayamaṅgala*. --- The *Sṛṅgāraprakāśa* calls it *Dolā-vilāsa.*" — V. Raghavan, for details read *Festivals, Sports And Pastimes of India,* pp. 74, 111,112,229.

791. This *gāthā* is already dealt with; vide *ŚP* S. No. (186.80) *supra*. Bhoja cites it here with the introductory words : "सप्तकेषु, नित्यनैमित्तिक- सामान्य- विशेष- प्रकाश- प्रच्छन्नाकृत्रिमाणां योगो यथा —". *SK* (p. 497, v. 154) too cites it as an example of the figure रोध, which, according to Bhoja, is not distinct or different from the figure आक्षेप.

792. Read in the *chāyā* ताम्य. Pro. Aravind Mangarulkar *(Śephālikā,* p. 335) gives

चिरजीवनकाङ्क्षाशीले as the *chāyā* of चिर०.

793. Read in the first half of the *gāthā* उअहुज्जंति and in the corresponding *chāyā* उपभुज्यन्ते; and in the second half खादितोद्गलितानि क्रियन्ते. Dr. H. C. Bhayani would like us to read "खट्टग्गलिआइँ (after प्रबन्धचिन्तामणि)-sour belches. खट्ट sour, acid; Guj. खाटु, H. खट्टा." M. V. Patwardhan wrote to say : "I think the word खाउग्गिण्णाइँ in Joglekar edn. v. 668 and v. 717 means खादितोद्गीर्णानि "eaten first and then regurgitated" and refers to rumination (chewing the cud) — a habit in the case of quadrupeds, also called रोमन्थ in Sanskrit, corresponding to रवंथ in Marathi. Thus खाउग्गिण्णाइँ कीरंति would mean "are ruminated", "are recollected", "are enjoyed in recollection, in a nostalgic manner". Dr. A. M. Ghatage comments upon the word as follows : "GS VII. 68 खाउग्गिण्णाइं is really खादोद्गीर्णानि and means vomitting what has been eaten. Jogalekar's reluctance to admit this and to give a different interpretation is not justified. This expression is used to refer to something unpleasant and hence what is meant is that pleasures enjoyed in the company of the lover become unpleasant in his absence. The corresponding expression वांतं is found in वान्तम् इच्छामि आपातुम् on which you refer to Alsdorf's article in Indian Linguistics 1955 which will make clear what is the intended meaning." In view of the truth embodied in Kalidasa's memorable line "प्रामानि दुःखान्यपि दण्डकेषु संचिन्त्यमानानि सुखान्यभूवन्"। (रघु० XIV. 25.b). One might be justified in saying that if sorrows experienced in the past, when remembered or recollected or ruminated, turn into pleasures, then it's no wonder if pleasures experienced in the past, when ruminated, become all the more enjoyable and pleasurable.

794. This *gāthā* is already dealt with; vide *ŚP* S. No. (381.121) *supra*. *SK* (p. 644, v. 257) cites this *gāthā* to illustrate the phenomenon that both the young man and woman do not fall in love with each other simultaneously, but on finding that one has fallen in love, the other falls in love. (एकस्यानुरागं दृष्ट्वा पश्चाद् द्वितीयो रज्यते ।)

795. This *gāthā* is already dealt with; vide *ŚP* S. No. (372.119) *supra*. *SK* (p. 645, v. 258) too cites this *gāthā* with the introductory words : "तत्रैवानुरूपो यथा —" and comments upon it thus : अत्र न केवलं लावण्यादिनैव रज्यते किं तर्हि ? अनुरूप-विषयिणाभिलाषेणापीति प्रतीयते ।

796. This *gāthā* is already dealt with; vide *ŚP* S. No. (451.135) *supra*. *SK* (p. 630, v. 201) too cites this *gāthā* with the introductory words : "विप्रलम्भचेष्टासु प्रथमानुरागे) पुंसो यथा — ".

797. This *gāthā* is already dealt with; vide *ŚP* S. No. (321.109) *supra*. *SK* (p. 645, v. 260) too cites this *gāthā*.

798. This *gāthā* is already dealt with; vide *ŚP* S. No. (768.190) *supra*. *SK* (p. 646, v. 262) too cites it.

799. This stanza (in *skandhaka*) is already dealt with; vide *ŚP* S. No. (542.152) *supra*. *SK* (p. 647, v. 263) too cites this *gāthā*.

Śṛṅgāraprakāśa (Vol. IV) Contd.---

800. This *gāthā* is already dealt with; vide *ŚP* S. No. (413.127) *supra*. Bhoja cites it here as an example of साक्षात् प्रत्यक्षानुराग, variety of दर्शनानुराग.

801. Bhoja cites this *gāthā* as an example of प्रतिबिम्बानुराग, a variety of दर्शनानुराग. The *gāthā* describes a गोपी kissing कृष्ण, reflected in the form of an image in the shining or glossy cheek of the dancing cowherdess. Bhuvanpāla reads सिरिगोवियाइ (मुख्यगोपिकाया:) in the place of सरिसगोविआण (which violates the metre) or better सरिगोविआण (सदृग्-गोपिकानाम्). Bhuvanpāla remarks : 'सिरि' - शब्दो मुख्यपर्याय:।. But we have the authority of Hemacandra (Prakrit Grammar 8.1.142) to get the form सरि for सदृक्.

803. This *gāthā* is already dealt with; vide *ŚP* S. No. (81.57) *supra*. Bhoja cites it here as an example of one of the six kinds of प्रत्यक्ष, called स्मृति (प्रमाणानुभूतस्य वस्तुनो मनसि प्रतिबिम्बनं स्मृति:।)

804. Bhoja cites this *gāthā* as an example of उपमानानुराग, संज्ञोपमान, one of the six kinds of उपमान.

805. This *gāthā* is already dealt with; vide *ŚP* S. No. (151.72) *supra*. Bhoja cites it here as an example of उपमानानुराग — अभिनयोपमान.

806. This *gāthā* is already dealt with; vide *ŚP* S. No. (484.142) *supra*. Bhoja cites it here in the context of अर्थापत्त्यनुराग and अर्थापत्ति (अभावपूर्विका).

807. Dr. H. C. Bhayani has reconstructed the *gāthā* as follows :

मा मुद्ध वोड्ढ (?) छावअ बालाए इसि-हरिस-धुए वरिल्ले ।
विणिअंसण-दंसण-कोउहल्ल-गहिओ गहिलिहोसि ॥
(मा मुग्ध मूर्ख (?) बालक बालाया: ईषद्-हर्ष-धूते उत्तरीये ।
विवसन-दर्शन-कुतूहल-गृहीत: ग्रहिलीभवसि ॥)

We may translate it as follows :-

O, you young foolish boy, when the garment of that damsel slips off while she being in her joyous mood, and out of your irresistible curiosity you try to catch a glimpse of her nudity, remember, as a consequence you will only be gripped by a demon !

808. This *gāthā* is already dealt with; vide *ŚP* S. No. (235.92) *supra*. Bhoja cites it here as an example of (अभावानुराग-) प्रागभाव.

809. Read — Cf. GS III.12. There the first half reads :
जो जस्य विहवसारो तं सो देइ त्ति किं त्थ अच्छेरं ।
(यो यस्य विभवसारस्तं स ददातीति किमत्राश्चर्यम् ।)

Bhoja cites this *gāthā* as an example of (अभावानुराग—) अत्यन्ताभाव.

810. Bhoja cites this *gāthā* as an example of (अभावानुराग-) सर्वाभाव. Dr. H. C. Bhayani reconstructs the *gāthā* as follows :
गामं पलाससेसं सुमरण-सेसा कुडुंग-परिवाडि ।
अम्हे वि जीअ-सेसा पेम्मस्स ण अत्थि सेसं पि ॥
(ग्राम: पलाश-शेष: स्मरण-शेषा निकुञ्ज-श्रेणी ।
वयमपि जीवितशेषा: प्रेम्ण: नास्ति शेषमपि ॥)
This restoration is by far the best. See translation.

811. Bhoja treats of six minor शब्दप्रमाणs, following Jaimini's *sūtras* (Chapter II) to decide भेद : 1 शब्दान्तर 2 अभ्यास 3 संज्ञा 4 संख्या 5 गुण and 6 प्रकरण. He cites this *gāthā* to illustrate शब्दान्तरभेद (and love through it). Dr. H. C. Bhayani presents this *gāthā* in his Muktaka-*Mādhurī* (Gujarati) in the following form :—
वंदं कीराण णहे पहिआण पहे मआण छेत्तम्मि ।
तुह कलम-गोवि छोक्कारण-रव-रसिअं न चलइ पअं ॥ — (p. 144, v. 145).
Later in reply to my query about 'छोक्कारण-रव-रसिअं' he wrote : "छोक्कारण-रसिअं न चलइ पअं पि॥ would be the best. PSM gives the word under छुक्कारण (from बृह.क.भा.) and, I think, wrongly equates it with धिक्कारण. It means making shouting noises to scare away birds and animals eating away crops. PSM notes also 'छुच्छुक्कर' to make noises to call dogs, etc.".

812. Bhoja cites this *gāthā* to illustrate 'अभ्यासाद् भेद:'. He thus explains his point : अत्र दर्शनादिभि: प्रेम अपैति इति वाच्ये अवेइ (Sk. अपैति) इति पदाभ्यास: प्रेमभेदं बोधयति । कस्यचिद्दर्शनेन कस्यचिददर्शनेन कस्यचित् पिशुनजनजल्पितेन कस्यचिद् एवमेव इति । — पृ. ८८७.

813. Read सच्चं सण्णा (? धण्णा) धण्णा, जा तइआ केसवेण गिरिधरणे ।
गुरुभारवावडेण वि, अअ०अंअंछं (? तिरिअं अच्छं ? उज्जुअ-अच्छं) चिरं दिट्ठा ॥
(सत्यं धन्या धन्या या तदा केशवेन गिरि-धरणे ।

गुरुभारव्यापृतेनापि तिर्यगक्षं / ऋजुकाक्षं चिरं दृष्टा ।।)
This *gāthā* occurs earlier on p. 269; vide *ŚP* S. No. (60.54) *supra*. Bhoja cites it here as an example of समाख्या, one of the six शब्दप्रमाणs, which help to find out प्रधान-अङ्ग-भाव when भेद is made. He introduces it with the words "समाख्यातो यथा —" and thus comments upon it : अत्र धन्येति समाख्याबलात् सदैव तस्याः प्रियप्रसादपात्रत्व एव विनियोगः।

814. This *gāthā* is already dealt with; vide *ŚP* S. No. (264.98) *supra*. Bhoja cites it here to illustrate 'आर्थः क्रमः' and thus comments upon it : अत्र पूर्वं मनाथवृद्धिस्तत ईर्ष्या प्राङ्मरणाभावः ततो विप्रियसहिष्णुत्वम् इत्यर्थः। पृ. ८८९.

815. Bhoja cites this *gāthā* as an example of 'स्थानक्रम'. He thus comments upon it : अत्र गृहद्वारतोरणनिषण्णत्वेन वन्दनमालासहनिधेः दिने दिने सापि शुष्यति कृशायते रणरणायते च - इति क्रमः।

816. This *gāthā* is already dealt with; vide *ŚP* S. No. (70.55) *supra*. Bhoja cites it here as an example of 'मुख्य-क्रमः' and thus comments upon it : अत्र 'स्वस्ति' शब्दस्य माङ्गलिकत्वेन मुख्यत्वाल्लेखे प्राङ्निवेशस्ततोऽव्यवहितंस्थाननाम्नोरर्थप्रतियोगिनोऽनन्तरमक्षरस्य ततः सन्देशस्य-इति क्रमः । — पृ. ८८९.

817. Bhoja cites this *gāthā* as an example of प्रावृत्तिक-क्रमः; and comments upon it : अत्र त्रिविक्रमप्रवृत्तावपि स्तनप्रवृत्तावपि प्राग्वामनत्वं ततो विजृम्भणं पश्चाद् बलिबन्ध इति क्रमः ।

818. Read in the first half of the *gāthā* जहिमहण (? जलहि-महण) - विरमम्मि। I first read अहि (? अद्धि) महण-विरमम्मि in view of the title of a work called अब्धिमथन by चतुर्मुख. As the editor reads जहिमहण, ज(ल)हि-महण (i.e. जलधि-मथन, i.e. अब्धिमथन) might have been the original reading. Bhoja cites this *gāthā* to illustrate 'प्रकरण', one of the six शब्दप्रमाणs — 'determinants which decide the one meaning of a multi-sensed world.' — V. Raghavan (Bhoja's *Śṛṅgāra Prakāśa,* p. 50). Bhoja thus comments upon it : अत्र लक्ष्मी-स्वयंवरणप्रकरणतो 'हरि'—शब्देन विष्णुरुच्यते। — पृ. ८९०.

819. This *gāthā* is already dealt with; vide *ŚP* S. No. (746.187) *supra*. Bhoja cites it here to illustrate *'liṅga',* one of the six शब्दप्रमाणs-determinants which decide the one meaning of a multi-sensed word. He thus comments upon the *gāthā* : अत्र 'गौर'—'सित'—शब्दाभ्यां कलधौतस्य स्वर्णरौप्य-वाचकत्वेन यथाक्रमं युवतिमुख-शरद्-विभावर्योः उपमानविभागः। — पृ. ८९०.

820. Bhoja cites this *gāthā* to illustrate 'देश', one of the six शब्दप्रमाणs - determinants which decide the one meaning of a multi-sensed word. He thus comments upon it : अत्र देशत: पुण्डरीकशब्दोऽरण्यविशेषणे व्याघ्रमाह करस्थाने पत्रमातपत्रस्थाने कृतम्-इति विभाग:। — पृ. ८९०-८९१.

821. The printed text of the Mysore edn. (p. 891) begins with कालअति सुओरवहेरि दिण्ण — These words make no sense. The rest of the text is a slightly corrupted text of *GSS* I. 64 उअरि दरदिट्ठथण्णुअ (पा. भे. खण्णुअ) ---.

822. This *gāthā* is easily identifiable with *GSS* II.9 : फालेइ अच्छभल्लं ---
These two *gāthās* (Nos. 821 and 822) are cited with the introductory words: कालतो यथा —, but there are no comments on them by Bhoja — unlike on the preceding verses illustrating the first five शब्दप्रमाणs or determinants - 1 अर्थ 2 प्रकरण 3 लिङ्ग 4 औचित्य 5 देश, and काल is the sixth. Possibly these are lost.

823. This *gāthā* is already dealt with; vide *ŚP* S. No. (344.114) *supra*. Bhoja introduces it here with the words सङ्केतापचार: (? सङ्केतोपचार:). संकेत is rendezvous, love-tryst. अपचार means defect, fault, improper conduct; उपचार means approach, conduct, a favourable circumstance.

824. This *gāthā* is cited as an alternative example to the above one (No. 823).

825. Read in the *chāyā* मनोरथ-गर्भिताया हस्तौ कम्पेते ॥ This *gāthā* is introduced with the words : "सङ्केतमनोरथो यथा-". मनोरथ- desire — (The wanton woman is full of lecherous desire to enjoy the delights of love with her paramour secretly in the cotton-field, when the cotton-plants grow sufficiently tall.)

826. This *gāthā* is cited as an alternative example to the above one (No. 825). The elder brother-in-law cuts the *karañja* tree on the river bank; With the ruining of the rendezvous, the keen desire and hopes of enjoying pleasures of sexual union with her paramour are dashed to the ground.

827. This *gāthā* is already dealt with; vide *ŚP* S. No. (602.162) *supra*. Bhoja cites it here as an example of संकेतोत्कण्ठा (उत्कण्ठा — keen longing).

828. Bhoja cites this *gāthā* as an alternative example of सङ्केतोत्कण्ठा. See translation.

829. Bhoja cites this *gāthā* as an example of सङ्केतहर्षण (हर्षण = thrilling with joy or

desire). Dr. Bhayani reconstructs the *gāthā* as follows :
उच्चेसि जा कुसुंभं तावच्चिअ पुत्ति फुल्लिया पूवा (? पूगा) ।
मग्गेण महुअपंती कल्लाणपरंपरा तुज्झ / तत्थ ॥
(उच्चिनोषि यावत् कुसुम्भं तावदेव पुत्रि पुष्पिताः पूगाः ।
मार्गे मधूक-पङ्क्तिः कल्याणपरम्पराः तव ॥)

We may translate the *gāthā* as follows :
As you are collecting the *kusumbha* flowers, look, dear girl, a series of lucky things (for you) is taking place - the *pūga* (betel) trees have burst into blossom, the *Madhūka* trees on the roadside have also come into bloom !

830. Bhoja cites this *gāthā* as an alternative example of सङ्केतहर्षण. Dr. Bhayani has partially restored the *gāthā* as follows :
सिंबलि-गुडिए गामे वोद्रह-पउरम्मि पुत्ति दिण्णासि ।
रंजिअ ------- सुहमेत्थ चिट्ठिहिसि ॥
(शाल्मलि-परिवृते ग्रामे युव-प्रचुरे पुत्रि दत्ता असि ।
रञ्जित ------- सुखमत्र स्थास्यसि ॥)
We may translate it as follows :
You have been married into a village that has thick woods of (that is surrounded by) *Śālmalī* trees and plenty of young men. I hope you will live happily there (or you should have a happy time there) !

831. Read ---- (p. 894). Bhoja cites this *gāthā* as an example of सङ्केताश्वास (आश्वास = cheering up, consolation). See translation.

832. This *gāthā* is already dealt with; vide *ŚP* S. No. (311.107) *supra*. Bhoja cites it here as an alternative example of सङ्केताश्वास. See translation.

833. This *gāthā* is already dealt with; vide *ŚP* S. No. (601.162) *supra*. Bhoja cites it here as an example of सङ्केतागम (आगम = coming near, approaching). Mathuranātha Śāstri (p. 83) thus introduces the *gāthā* : 'सङ्केतस्थाने नायकस्त्वत्प्रतीक्षया कामपीडामनुभवन्नुत्ताम्यति' इति नायिकाम् अन्यान् प्रति च तत्र गमने भयं सूचयन्ती दूती तावदन्यापदेशेनाह'— (The word आगम probably has reference to the arrival of the *nāyakā* (or *nāyikā*, as the case may be) at the love-tryst.

834. Bhoja cites this *gāthā* as an alternative example of सङ्केतागम. Mathuranātha Śāstri

(p. 271) thus introduces the *gāthā* : तिर्यञ्चोऽपि कस्माच्चन पूर्वं कष्टमनुभूय तत्सदृशमन्यमभीष्टमपि पदार्थमुपाददतो बिभ्यति । तद्विरम तदुपसरणादिति नायकं शिक्षयन्ति दूती सापदेशमाह — ।

835. This *gāthā* is already dealt with; vide *ŚP* S. No. (126.67) *supra*. Bhoja cites it here as an example of सङ्केतभ्रंश. The हालिकपुत्र went to the rendezvous to meet श्यामला, his beloved girl, but when she sees her lover wearing *jambu* leaves as ear-ornament, she realizes her mistake in not keeping the appointment and cosequently the fair colour of her face turns dark. So सङ्केतभ्रंश is failure of one of the two, lover and beloved, to keep the appointment.

836. Bhoja cites this *gāthā* as an alternative example of सङ्केतभ्रंश. See translation.

837. This *gāthā* is already dealt with; vide *ŚP* S. No. (125.66) *supra*. Bhoja cites it here as an example of सङ्केत-विघ्न. As the river bank is blazing, the rendezvous will be destroyed in fire. And this will certainly create difficulties for her and her lover in finding a suitable and safe love-tryst.

838. Bhoja cites this *gāthā* as an alternative example of सङ्केत-विघ्न. The unchaste woman picks up the *Madhūka* flowers-the last of the season, and weeps because of the impending termination of love-trysts under the *Madhūka* tree.

839. Bhoja cites this *gāthā* as an example of सङ्केतोपघ्न (उपघ्न = support, shelter, protection). A wanton woman who had a date with her lover in a thicket listens to the crunching sound as the fallen leaves are being crushed by the feet of the approaching lover. The thicket provides a safe love-tryst for the two lovers for days and months together.

840. As remarked in Vol. I (p.201) this verse/*gāthā* is corrupt and therefore obscure.

841. Bhoja cites this *gāthā* as an example of सङ्केतभङ्ग. Dr. Bhayani thus reconstructs the text of this *gāthā* :
चिंतेहि अंगसंगं, वअस्स अण्णेण णं उवाएण ।
सा उण पलही पावेण तेण दड्ढा तुसारेण ।।
(चिन्तय अङ्गसङ्गं वयस्य अन्येन ननु उपायेन ।
सा पुनः कार्पासी पापेन तेन दग्धा तुषारेण ।।)
See translation.

842. Bhoja cites this *gāthā* as an alternative example of सङ्केत-भङ्ग. The charming bed of lotus-plants, which served as love-tryst for the two lovers, has been ruined by Winter (frost) — now it looks like a reaped sesamum field. So it provides an appropriate example of सङ्केत-भङ्ग.

843. Regarding the reconstruction of the second half of the *gāthā* — the first half is our despair — M. V. Patwardhan wrote to say : "I think सुण्ण is to be paraphrased as शून्य. If we emend it into सव्व (= सर्व), there arises the difficulty that the hemistich lacks a predicate. ग्राम: सर्वयुवक: क्रियते cannot convey any sense, because of the absence of any compliment to the verbal form क्रियते. सुण्ण can be emended into सण्ण (= सन्न, depressed mentally). But that is not necessary, as सुण्ण (= शून्य) can very well stand for शून्यमनस्क."

Dr. Bhayani 'partially and doubtfully' restores the verse as follows:-

"गच्छइ (? वचइ) णइ-तित्थं खु कुसुमोचाए पहम्ममाणीए ।
सुण्ण-जुआणो कीरइ गामो चिअ हलिअ-धूआए ॥
(गच्छति (व्रजति) नदी-तीर्थं खलु कुसुमोच्चयाय गच्छन्त्या (वजन्त्या) ।
शून्ययुवा क्रियते ग्राम एव हालिक-दुहित्रा ॥"

It may be translated as follows :-
The farmer's daughter goes to the river-*ghāṭa* (to the river side) for collecting flowers. As she leaves her house she makes whole village empty of young men !

845. Bhoja cites this *gāthā* as an example of सङ्केताशय (आशय = thought, meaning intention). Both the lovers feel they could use the *Karanja* tree, when sufficiently grown, as rendezvous. See translation.

846. Bhoja cites this *gāthā* as an alternative example of सङ्केताशय. The Muralā river meanders near our village and at every bend there are dense thickets of reeds which provide safe love-trysts for lovers (like you and I). So you need have no apprehension as to finding suitable rendezvous when we go to my village, O, brother-in-law !

847. Bhoja cites this *gāthā* as an example of सङ्केतोपशय (उपशय = lying near at hand or close by, lying ready for use. *SK* (p. 365, v. 111) cites it in a different

context as an example of 'तत्त्वेऽपि अतत्त्वरूपा हानहेतुर्भ्रान्तिः।' The precise meaning of the term उपशय and how the present *gātha* serves as its illustration is not clear.

848. Dr. H. C. Bhayani would like to restore this *gātha* as follows :
"अम्मणु-अंचण-पुव्वं वणम्मि तह दूमिआ उ आसाहिं ।
जह सा ण ठाइ हेट्ठे हु तस्स वि चूअविडवस्स ॥
[अनुगमन-पूर्वं वने तथा दुःखिता तु आशाभि : ।
यथा सा न तिष्ठति अधस्तात् खलु तस्यापि चूत-विटपस्य ॥]
If for अब्बुंचण we can think of a Prakrit word meaning *abhigamana (ahivaccana ?),* then we can take the purport to be this possibly : She was disappointed in her rendezvous under the mango tree several times and so she avoids to stand under any mango tree ---."
It is possible to read हआसाहिं (Sk. हताशाभिः) for the proposed उ आसाहिं in the first half. Actually we find this very expression used in the first illustration (S. No. 847). We may freely translate the *gātha* as follows : She, although desparate, doesn't like to stand under that mango tree in the forest, she would much rather avoid it — since she was failed many times before by the mango trees in her trysts !

849. Bhoja cites this *gātha* as an example of सङ्केत-प्रार्थना (प्रार्थना prayer, request, entreaty) A wonton woman prays to the *Madhūka* tree to shed its leaves and flowers slowly : --- शनैः गल इति । त्वयि अनवरतं प्रचुर-कुसुमोत्करं किरति अचिरेण एव मम सङ्केतगमनमनोरथभङ्गो मा भूदित्यर्थः। — भुवनपाल, पृ. ५१, गा. १११.

850. This *gātha* is already dealt with; vide *ŚP* S. No. (708.180) *supra*. Bhoja cites it here as an example of सङ्केत-बहुमान (बहुमान = high esteem, great respect or regard for). A wonton woman kisses, as if it is her lover's cheek, the yellowing leaf blown towards her by the wind from the banyan tree which had served for long as their love-tryst.

851. Bhoja cites this *gātha* as an alternative example of सङ्केत-बहुमान. The banyan tree has as it were interned the dark half of the month and provided rendezvous to lovers. Naturally these lovers have great regard for this banyan-tree.

852. Dr. H. C. Bhayani would like to restore the *gātha* as follows :-
"तं बंधवं गअं पिव पणस्समाणं णिअच्छए असई ।

आणीअ-बाह-णिब्भर-भरिअच्छी वेअस-कुडुंगं ॥
[तं बान्धवं गतमिव प्रणश्यन्तं पश्यति असती ।
आनीत-बाष्प निर्भर-भृताक्षी वेतस-निकुञ्जम् ॥"]

Bhoja cites this *gāthā* as an example of *saṁketa-vātsalya* (showing or displaying affection or tenderness towards the rendezvous). We may translate it as follows :

The wanton woman looks at the decaying grove with tearful eyes as if it is a dying kinsman.

853. Bhoja cites this *gāthā* as an alternative example of सङ्केत-वात्सल्य (वात्सल्य, affection or tenderness).

Dr. H. C. Bhayani would restore it follows :

"हट्ठा पेच्छइ पंसुलि गामासण्णे सु सुण्ण-छेत्तेसु ।
मंगुस-कण्ण-सरिच्छं दीसइ पण्णं पलासस्स ॥
[हृष्टा प्रेक्षते पांसुली ग्रामासन्नेषु शून्यक्षेत्रेषु ।
नकुल-कर्ण-सदृशं (?सदृक्षं) दृश्यते पर्णं पलाशस्य ॥"]

With the second line compare the second line of the following :-

सिसिरे वणदवदड्ढं वसन्त-मासम्मि संभूयं ।
मंकुस-कण्ण-सरिच्छं दीसइ पत्तं पलासस्स ॥
— GS(W) 781; DN 6.108 मंगुसो."

In the desolate patch around the village, when the eyes of the wanton woman fell on the *palāśa* leaves that looked like the ears of a mongoose her heart leapt with joy.

DŚS [better known as *Deśīnāmamālā* (DN)] p. 221.

मंगुस-मुग्गुसु मुग्गसा णउले ।
(मंगुसो मुग्गुसू मुग्गसो त्रयाऽप्येते नकुलवाचका: ।)

Bhuvanapāla (p.277) thus comments : --- लघि (?घि)म्ना लोमश-कपिलानां पलाश-दलानां नकुलकर्णोपमाबीजम् । मंकुसो नकुल: । उपमालंकार : ।

854. Bhoja cites this *gāthā* as an example of सङ्केतानुक्रोश (अनुक्रोश = tenderness, compassion). The mountain river in spate has swept away the *Kadamba* tree on its bank as can be seen from the description of the Kadamba flower, being swept away, with its filaments torn away by the whirling motion of the vortex and bee steadily clinging to the flower. This *Kadamba* tree was providing a

safe love-tryst. It is swept away by mountain river in spate. So the *nāyikā* who has had a soft corner for that कदम्ब tree feels grieved at its destruction.

856. Bhoja cites this *gāthā* as an example of सङ्केताक्षेपण (आक्षेपण = objecting or taunting). Mathurānātha Śāstrī (p. 81) thus introduces the *gāthā* : संकेतस्थानभूतस्य करञ्जस्य शाखा दन्तधावनार्थं भञ्जन्तं धार्मिकं सोपालम्भमाह । See translation.

857. Bhoja cites this *gāthā* as an alternative example of सङ्केताक्षेपण. See translation.

858. Bhoja cites this *gāthā* as an example of सङ्केताभिरक्षा. (अभिरक्षा = protection, preservation). The banyan tree with its dense shade was a favourite rendezvous for the unchaste women. Apprehending that it would (otherwise) be denuded of its leaves by the wayfarers, they secretly sprinkle with a solution of turmeric powder (or rice-flour) the leaves of the banyan tree and thus protect it.

859. Bhoja cites this *gāthā* as an alternative example of सङ्केताभिरक्षा. Suggesting the presence of a fierce (or ferocious) lion in the valley adjacent to the grove of trees on the bank of the river Godā, the wanton girl sees to it that the pious man does not go that side to collect flowers and thus safeguards her rendezvous.

860. Dr. H. C. Bhayani restores this *gāthā* as follows :-

"आसास-ऊससंतेहि उब्बुड्डइ तह णिबुड्डमाणम्मि ।
संकेअकुडुंगे अडअणाएँ हिअअं पि णिब्बुड्डं ॥
[आश्वास-उच्छ्वसद्भिः उन्मज्जति तथा निमज्जति ।
सङ्केतनिकुञ्जे असत्याः हृदयमपि निमग्नम् ॥]"

Bhoja cites this *gāthā* as an example of *saṁketa-tātparya:* We may translate this *gāthā* as follows :—

Her heart swells as with the inspiration of breath when she - the wanton woman - sees her secret meeting place emerge (out of the flood of the river) and sinks low as with expiration when the place goes under the water.

861. Bhoja cites this *gāthā* as an alternative example of सङ्केत-तात्पर्य (purpose, with reference to any object; here, love-tryst). The *Palāśa* woods around their villages provide safe and convenient love-trysts to wanton women (and their lovers). Naturally, with the decline and dropping of *Palāśa* leaves, the desires and hopes of wanton women wane and decline; but revive again as the *Palāśa*

woods come into bloom with fresh sprouts. Their main concern is the availability of rendezvous.

862. Bhoja cites this *gāthā* as an example of सङ्केतोपजाप (उपजाप = the act of rousing to rebellion or bringing over to one's own party [by secretly suggesting anything into the ear].) The speaker of the *gāthā* admonishes the river Muralā for uprooting and sweeping away the woods of trees on its banks (and thus destroying places of rendezvous).

863. Bhoja cites this *gāthā* as an alternative example of सङ्केतोपजाप. The speaker of the *gāthā* threatens Narmadā thus : "O, Narmadā, I shall complain to Ratnākara, (The Ocean) your husband, that today setting aside all decency, you accompanied your lover, the Flood, to the reed-bower (or, that you were led to the reed-bower by the Flood, your lover).

864. Bhoja cites, this *gāthā* as an example of सङ्केतोपालम्भ — (उपालम्भ: contemptuous reproach,, finding fault with, taunt). See translation.

865. Bhoja cites this *gāthā* as an alternative example of सङ्केतोपालम्भ. See translation.

866. Bhoja cites this *gāthā* as an example of सङ्केत-विप्रलम्भ — (विप्रलम्भ: separation). All along the banyan tree was providing to the unchaste women a place of rendezvous. But now the wind rudely shakes the huge banyan tree and many pale-coloured leaves fall down and along with them fall the hearts of many wanton women. Now, because of denudation it will cease for the paramours to be a place of rendezvous!

867. Dr. H. C. Bhayani restores this *gāthā* as follows :
"कइर घण-वावण-विअड-साह असइ-जण-जणिअ-परिओस ।
जण-सेसिअ-वेडिस-वण-उवेक्खओ केण छिण्णो सि ॥
[करीर घन-वामन-विकट-शाख असती-जन-जनित-परितोष ।
जन-शेषित-वेतस-वन-उपेक्षक: केन छिन्नोऽसि ॥]"

Bhoja cites this *gāthā* as an alternative illustration of *saṁketa-vipralambha*-destruction of the rendezvous. We may translate the *gāthā* as follows :

O, Karīra (tree), you had given such a lot of pleasure to so many wanton women by your thick, low, and large branches and you had to witness silently

the destruction of the woods of reed around, Whose hand has now cut you down ?

868. Bhoja cites this *gāthā* as an example of सङ्केताशी: (आशी: = a blessing, benediction). Now, see translation.

869. Bhoja cites this *gāthā* as an alternaive example of सङ्केताशी: (conferring or bestowing a blessing on the love-tryst or rendezvous). I had referred this *gāthā* to Prof. M. V. Patwardhan. He wrote to say : "The sense of the second quarter is obscure to me. In the second half खण्णुएहि is to be equated with स्थाणुकेषु (locative plural) or स्थाणुकै: (instrumental plural). Does विधक्ष्यामि mean 'I shall burn (myself) (to death) (in the midst of, or with, the stumps of the bower of your bank, O river Tapi ?' But why should the woman burn herself to death, if she has enjoyed herself to her heart's content ? The answer to this question lies in the obscure second quarter : "ण अ गहिआ अज्ज जूवसंगहणे". It possibly means : that day no young man chose her as his partner for enjoying the delights of love; and that is why she was fed up with life and was overpowered by thoughts of ending her life !

Dr. H. C. Bhayani restores this verse as follows :-
"जह इच्छा तह रमिअं, ण अ गहिओ अज्ज जूव-संगहणे ।
तुह तावि (? वी)-तीर-कुडुंग खण्णुएहिं पि डज्झिस्सं ।।
(यथा इच्छा तथा रमितं न च गृहीत: अद्य यूप-संग्रहणे ।
तव तापी-तीर-निकुञ्ज स्थाणुकैरपि धक्ष्यामि ।।)"
We may translate it as follows :

O, dear Grove on the bank of the River Tapī, we had had our pleasures here to our heart's content, but today you are not being selected for the holy office of a यूप (a sacrificial post) ! I, (however), would be too happy to be burnt with the stumps of your trees !

870. Bhoja cites this *gāthā* as an example of सङ्केत-प्रश्न. (प्रश्न : a question, a query). The banks of the river Godā are full of woods drenched in the first showers of the season, always fragrant and rich in the honey of flowers. How shall we not, O Godā, salute / pay homage to them? So here we have a case of सङ्केत-प्रश्न.

871. Bhoja cites this *gāthā* as an alternative example of सङ्केतप्रश्न. It would seem a female messenger of a नायिका addresses the नायक who after making love to the नायिका has now grown cold towards her, and appeals to him to meet the नायिका. It is given as an example of सङ्केत-प्रश्न as the attributes are applicable, or could be applied equally to the place of rendezvous.

872. (i, ii) Bhoja cites these two *gāthās* as examples of विरह-विसूरण (विसूरण = sorrow, distress), one of the stages of a woman hurrying to her rendezvous to meet her lover (अभिसार or अभिसरण). Now see translation.

873. Bhoja cites this *gāthā* as an example of सखी-संप्रश्न, (संप्रश्न asking, inquiring about, inquiry, question), falling under the topic of अभिसार or अभिसरण [going to a rendezvous (said of lovers), meeting, rendezvous (of lovers)]. Now see translation.

874. Bhoja cites this *gāthā* as an alternative example of सखी-संप्रश्न. See translation.

875. Bhoja cites this *gāthā* as an example of इतिवृत्ताख्यान (the communication of an event, occurrence), falling under the topic of अभिसार or अभिसरण.

876. Bhoja cites this *gāthā* as an alternative example of इतिवृत्ताख्यान, falling under the topic of अभिसार or अभिसरण.

877. This *gāthā* is already dealt with; vide *ŚP* S. No. (770.191) *supra*. Bhoja cites it here as an example of सखीशिक्षा (instruction by a female friend or companion, a woman's confidant.) See translation.

878. This *gāthā* is already dealt with; vide *ŚP* S. No. (630.167) *supra*. Bhoja cites it here as an alternative example of सखीशिक्षा. See translation.

879. This *gāthā* is already dealt with; vide *ŚP* S. No. (388.122) *supra*. Bhoja cites it here as an example of ध्वान्तप्रतीक्षा (looking forward to or waiting for darkness, night). See translation.

880. Bhoja cites this *gāthā* as an example of ध्वान्तानुशोचन (ध्वान्त — darkness, night. अनुशोचन regretting, bewailing, mourning over, lamenting). This *gāthā* was referred to Prof. M. V. Patwardhan : He wrote to me in reply : "quarters 1,2,3 are obscure. Quarter 4 : 'घनदुर्दिन कुत्र द्रक्ष्यसे।' घनदुर्दिन = cloudy day accompanied

by foul weather. Quarter 3 मम वधाय बान्धव (?) "Oh (my) kin, stormy cloud, when will you be seen by me to encompass my death?". Mysore edn. (p. 902) reads 'मज्झ वहाउ बंधव ---" वहाउ(ओ) may be the abl. sing. form of not वह but पह (path,way).

881. Bhoja cites this *gāthā* as an alternative example of ध्वन्तानुशोचन. The printed text (Mysore edn. p. 902) reads विरलअरालंधरअ सारअ केण मुसिओ सि ।। It is possible to reconstruct this second half as follows :
विरलअरअंधआरअ साहसु (तं) केण मुसिओ सि ।।
(विरलतर-अन्धकार(क) कथय (त्वं) केन मुषितोऽसि ।।)
The *gāthā* may tentatively be translated, following the above reconstruction as follows : Dr. Bhayani reconstructs the second half thus : विरलअरअंधआरअ असारअ केण मुसिओ सि।। With Dr. Bhayani's reconstructed line, the *gāthā* may be translated as follows : Translation : "Who has kidnapped you O, you insubstantial Darkness ? You are not there in the back-yards of our houses, nor on the roads of our village, nor in the market-place—not even at the funeral grounds."

882. This *gāthā* is already dealt with; vide *ŚP* S. No. (40.50) and DHV S. No. (15.9) *supra*. Bhoja cites it here as an example of ध्वान्त-सत्कार (सत्कार honour, welcome, respect, praise). See translation.

883. Bhoja cites this *gāthā* as an alternative example of ध्वान्त-सत्कार. See translation.

884. This *gāthā* is already dealt with; vide *ŚP* S. No. (363.118) *supra*. Bhoja cites it here as an example of चन्द्रिकाभिसरण (चन्द्रिका moonlight, अभिसरण going to a rendezvous to meet one's lover; so the phrase means proceeding, during moonlight, to the place of rendezvous to meet one's lover. Now, see translation.

885. Bhoja cites this *gāthā* as an alternative example of चन्द्रिकाभिसरण. Now see translation.

886. Bhoja cites this *gāthā* as an example of चन्द्रिका-निर्वेद - (निर्वेद — disgust, loathing). Now see translation.

887. Bhoja cites this *gāthā* as an alternative example of चन्द्रिका-निर्वेद. Now see translation.

888. Bhoja cites this *gāthā* as an example of चन्द्रोदय-निन्दा (चन्द्रोदय - moon-rise; निन्दा - censure, reviling, reproach, condemnation); संपडइ (संपद् संपत्) to fall or happen well, turn out well, to happen, occur. See the translation for चन्द्रोदय-निन्दा.

889. Bhoja cites this *gāthā* as an alternative example of चन्द्रोदय-निन्दा. See translation.

890. Bhoja cites this *gāthā* as an example of चन्द्र-तिरस्कार (- तिरस्कार: disdain, beneath one's notice.) See translation. For उव्वूढकण्हपक्खो cf. गामंगणणिअडिअकण्हवक्ख- *GSS* (VI.56); For the whole *gāthā* cf. वाग्भट : काव्यानुशासन, पृ. ३७.

891. Bhoja cites this *gāthā* as an alternative example of चन्द्र-तिरस्कार. See translation.

892. This *gāthā* is already dealt with; vide *ŚP* S. No. (390.123) *supra*. Bhoja cites it here as an example of अभिसरण-साध्वस (- साध्वस — nervousness). See translation.

893. Bhoja cites this *gāthā* as an alternative example of अभिसरण-साध्वस. When the young bride loses her virginity in the thicket by the riverside, the birds being embarrassed and dismayed fly up and flap their wings to remark 'how shameful', 'how shameful'.

894. This *gāthā* is already dealt with; vide *ŚP* S. No. (440.133) *supra*. Bhoja cites it here as an example of अभिसारिका - वृत्तान्त (- वृत्तान्त — incident, event; news). See translation.

896. This *gāthā* is already dealt with; vide *ŚP* S. No. (484.142) *supra*. Bhoja cites it here as an example of वञ्चितावृत्तान्त (The incident or event concerning a *nāyikā* who is deceived (वञ्चिता = विप्रलब्धा) by her lover who fails to meet her at the rendezvous (which she has named or has been agreed upon). See translation.

897. Bhoja cites this *gāthā* as an alternative example of वञ्चितावृत्तान्त. The हालिक-स्नुषा had gone to the wood of reeds (वेतस) the rendezvous agreed upon, but the brother-in-law (her lover) had failed. She wore a tender *vetasa* leaf as ear-ornament and returned home and by a significant smile and glance she conveyed to her brother-in-law that he had failed to keep the appointment.

898. This *gāthā* is already dealt with; vide *ŚP* S. No. (263.98) *supra*. Bhoja cites it here as an example of परिभोग-दर्शन (परिभोग enjoyment, especially sexual

intercourse; दर्शन seeing, looking at or observing the signs of sexual intercourse such as nail-marks on the breasts, tooth-bite, and the like). See translation.

899. Bhoja cites this *gāthā* as an alternative example of परिभोगदर्शन. See translation.

900. This *gāthā* is already dealt with; vide *ŚP* S. No. (734.185) *supra*. Bhoja cites it here as an example of सखीव्याजगर्भा (- गर्हा ?, as suggested by V. Raghavan). Read translation.

901. This *gāthā* is already dealt with; vide *ŚP* S. No. (58.54) and *DHV* S. No. (5.7) *supra*. Bhoja cites it here as an alternative example of सखीव्याजगर्भा (- गर्हा). See translation.

902. This *gāthā* is already dealt with; vide *ŚP* S. No. (52.53) and *DHV* S. No. (3.1.12) *supra*. Bhoja cites it here as an example of अविनय-निगूहन (concealing or hiding of bad or immodest conduct or behaviour, (moral) offence).

903. Bhoja cites this *gāthā* as an alternative example of अविनय-निगूहन. See translation.

904. This *gāthā*, whose first half is corrupt and obscure, is cited as an example of चिह्न-निह्नव (concealing or hiding of marks, signs - for example, wounded lip or nail-marks on the bosom caused during sexual dalliance (or intercourse). The second half of this *gāthā* may be reconstructed as follows :
बालअ धण्णो सि तुमं, जेण जिअंती पिआ दिट्ठा ॥
(बालक, धन्योऽसि त्वं येन जीवन्ती प्रिया दृष्टा ॥)

O, young boy, fortunate you are, since you could see your beloved alive and kicking!

905. Bhoja cites this *gāthā* as an alternative example of चिह्न-निह्नव. The lip of the *nāyikā* was bitten by her paramour. To cover up this clandestine love-affair her (female) friend says that her lower lip has been cracked by winter.

907. This *gāthā* is cites to illustrate *saṅgharsa* (rivalry, mutual competition). Bhoja adopts this *gāthā* from some old story of Prince Mūladeva, Acala-Svāmin and a prominent courtezan, Devadattā by name. Devadattā has fallen in love with Mūladeva and she intensely hates Achala Svāmin who has a passion for her. The गणिका referred to in the *gāthā* was Devadattā. अचल was a rich merchant's

son. Mūladeva was poor. So the mother of Devadattā was in favour of the rich marchant's son and against Mūladeva. So there is a competition between the two to win Devdattā's love.

908. Bhoja cites this *gāthā* as an example of one of the *dūtīs,* female (love) messengers, called निसृष्टार्था. Bhoja defines this दूती in these words : नायकस्य नायिकाया वा यथामनीषितमुपलभ्य स्वबुद्ध्या कार्यसंपादिनी निसृष्टार्था । तस्याः समग्रबुद्धिगुणयोगात् । — शृं. प्र. पृ. ११७.

Mammata cites this *gāthā* as an example of the figure आक्षेप.

909. This *gāthā* is already dealt with; vide *ŚP* S. No. (372.119) *supra*. Bhoja cites it here as an alternative example of निसृष्टार्था दूती.

910. Bhoja cites this *gāthā* as an example of वातदूती. He thus describes her : प्रस्तुतार्थलिङ्गसंबद्धमन्यजनग्रहणीयार्थमलौकिकार्थं वातदूती । तत्र प्रस्तुतार्थलिङ्गसंबद्धं यथा — आसाइअं अणाएण, etc.

911. Bhoja cites this *gāthā* as an example of अन्यजनग्रहणीयार्थं वातदूती. The वासकसज्जा (who adorns herself for joy and awaits her lover in full dress) has waited for her lover the whole night; thereby (because of sleeplessness) her eyes are reddish and dull; she feels embarrassed because she has put on ornaments in vain; she feels ashamed of even her maiden friends! Her charming lover should take note of her condition and immediately go to her and appease her.

912. Bhoja cites this *gāthā* to illustrate अलौकिकार्थं (वातदूती).

913. Bhoja cites this *gāthā* as an example of अलौकिकार्थम्. It is double-meaning. The apparent meaning is about pestle (मुसल) but the hidden meaning is about (pestle-like) small organ. *SK* (p. 549) too quotes it to illustrate a variety of the figure भाविक (अन्यभावनाभिधान). Bhoja thus comments upon it : अत्र मेढ्र-भावनया मुसलरूपस्योक्तत्वाद् इदमन्यभावनाभिधानं भाविकम् । — सरस्वती पृ. ५४९.

914. This *gāthā* is already dealt with; vide *ŚP* S. No. (665.173) *supra*. Bhoja cites it here as an example of भार्यादूती. See translation.

915. Bhoja cites this *gāthā* as an alternative example of भार्यादूती.

916. This *gāthā* is already dealt with; vide *ŚP* S. No. (755.188) *supra*. Bhoja cites it here as an example of (मनसि) चिन्ता. See translation.

917. Bhoja cites this *gāthā* as an example of अनुस्मरणं.

917. Read in the first half of the *gāthā* [कअ] instead of [सअ], and in the *chāyā* [कृत] instead of [शत]. We may translate the *gāthā* as follows :

The unfortunate girl who lives almost entirely on the pleasures of sexual union which she only fancies [with you in her bed] doesn't know what she would gain (?) if only she stops for a moment indulging in her fantasies !

918. Bhoja cites this *gāthā* as an example of निद्राच्छेद (insomnia, sleeplessness). Bhuvanapāla reads पहालोयण० (पथालोकन)० — looking at the way (of your coming back home); विणोअण (विनोदन) pastime, diversion; *SK* (p. 675, v. 338) too cites it with the introductory words (प्रेमपुष्टिषु) जागरो यथा —.

919. This *gāthā* is already dealt with; vide *ŚP* S. No. (417.128) *supra*. Bhoja cites it here as an example of लज्जाप्रणाश. *SK* (p. 676, v. 341) too cites it with the introductory words 'लज्जाविसर्जनं यथा —'; लज्जाप्रणाश and लज्जाविसर्जन both mean the same thing — shamelessness.

920. Bhoja cites this stanza as an example of परस्परोपकारसंदर्शनम्. He defines it as, 'स्वपक्षपरपक्षयोः अन्योन्यग्रहाख्यानम्'।. See translation.

921. Bhoja cites this *gāthā* with the introductory words : तत्र 'विद्वेषं ग्राहयेत् पत्यौ' इति विद्वेषणम् । यथा — (विद्वेषणम् — causing to hate, rendering hostile, exciting hatred or enmity). See translation.

922. Bhoja cites this *gāthā* with the introductory words : 'अन्यव्यावर्तनं यथा —' (व्यावर्तन = exclusion of others). See translation. There is fresh breeze, fresh thought, embodied in this *gāthā*. It has an air of modernity about it. On economic considerations (and grounds of security), the speaker of the *gāthā* declares that a woman has to submit to her husband. But when it comes to enjoying the real pleasures of love, she can't do it without compromising her moral values.

923. This *gāthā* was referred to Dr. A. M. Ghatage; he reconstructs and interprets it as follows :

"ससिमुहिमुहस्स लच्छी, घणसालिण धणवण्णयमणुकरइ ।
तणुओअरि तणुआअइ, हलिअसुओ कुणसु जं जुत्तं ॥

A *dūtī* addresses a *nāyaka,* 'O, son of a farmer, the beauty of the face of the moon-faced one now imitates the colour of the corn of the Gaṇasālī paddy; the lady with a slender belly is becoming thinner and thinner. Do what is proper (for her or for the occasion).

924. Bhoja cites this *gāthā* with the introductory words : प्रणयकोपादिभिराक्रोशनमभिभर्त्सनम् । यथा — . आक्रोशन (= अभिभर्त्सन) = scolding, threatening so as to terrify, reviling, assailing with harsh language; प्रणयकोप = the (feigned) anger of a coquette towards her lover; so, the whole phrase means scolding by a (wanton woman or) coquette of her lover through (feigned) anger. The son of the village-chief is called निम्बकीटसदृक्ष — similar to an insect in *nimba*-berry, because he is attached and devoted to his wife who is inferior in every respect to the speaker of the *gāthā*, and unworthy of his love.

925-926. Bhoja introduces this passage with the words : वस्त्रविभूषणादेर्बल-च्छलादिभि: आदानम् अर्थापहरणम् । Taking away either through force or deceit garments, ornaments, etc., from their owner/s. Now see the translation.

927. Bhoja cites this *gāthā* with the introductory words : कामचारादे: विघात: परिक्लेशनम् । Forcibly detaining a person (under one pretext or another); (विघात — impeding, preventing; कामचार: moving freely according to one's inclination, desire.) Now, see translation.

928. Bhoja cites this *gāthā* with the introductory words : संदेशदानं यथा — (संदेश = message; दान = imparting or giving;) So संदेशदान is imparting or giving of a (love) message. Now see translation.

929. Bhoja cites this *gāthā* as an alternative example of संदेशदान. Now read translation.

930. The *gāthā* is corrupt but we may reconstruct it with the help of a corresponding *gāthā* from Līlavaī, reproduced below :
सत्थि मलयायलाओ सुंदरि तुह माहवाणिलो लिहइ ।
लेहं समुच्चयत्थं भावेज्जसु किं खु बहुएण ॥ - लीलावई, गाथा क्र. ५०८.
(स्वस्ति मलयाचलात् सुन्दरि ते माधवानिल: लिखति ।

लेखं समुच्चयार्थं भावय किं खलु बहुना ।।)
In a foot-note on समुच्चयत्थं the editor writes : (समुच्चयत्थं) = संक्षेपार्थम् (f.n. 10, p. 87).
Now, Bhoja's text may be reconstructed in the light of this *gāthā* :

सत्थि मलआअलाओ सुहाहहगुजो लंहइ (? सुंदरि तुह माहवाणिलो लिहइ) ।
सब्भावमेत्तएण अ भावेज्जसु किं थ बहुएण ।।
(स्वस्ति मलयाचलात् सुंदरि ते माधवानिल : लिखति ।
सद्भाव-मात्रकेण च भावय किमत्र बहुना ।।)

I confess the latter part of the first half of the *gāthā* is, except for the word लंहइ (which can be looked upon as a corrupt form of लिहइ), highly corrupt beyond recognition or we have to presume that Bhoja had some other reading before him whose corruption we have in the words सुहाहहगुजो.

930. The *gāthā* is drawn from the *Līlāvaī* of Koūhala :
सत्थि मलयायलाओ सुंदरि तुह माहवाणिलो लिहइ ।
लेहं समुच्चयत्थं भावेज्जसु किं खु बहुएण ।।
[स्वस्ति मलयाचलात् सुन्दरि ते माधवानिल: लिखति ।
लेखं समुच्चयार्थं भावय किं खलु बहुना ।।]
We may translate the *gāthā* as follows : May it be well with you, O, beautiful lady ! Mādhavānila writes to you from the Malaya mountain. Please understand the complete import of the letter ! What more shall I say ?
It is interesting to note that Bhoja thus reads the second half of the *gāthā*:
सब्भावतेत्तएण अ भावेज्जसु किं थ बहुएण ।
[सद्भावमात्रेण भावय किमत्र बहुना ।] - P. 950

931. This *gāthā* is already dealt with; vide *ŚP* S. No. (70.55) *supra.* Bhoja cites it here as an example of प्रणिधान.

933. This *gāthā* is already dealt with; vide *ŚP* S. No. (454.136) *supra.* Bhoja cites it here as an example of दूतानुगम-following (अनुगम) one's own (female) mesenger. Now see translation.

934. This *gāthā* is already dealt with; vide *ŚP* S. No. (760.189) *supra.* Bhoja cites it here to illustrate सखी-विगर्हण. विगर्हण is the act of blaming, censure, reproach. Now see translation.

935. This *gāthā* is already dealt with; vide *ŚP* S. No. (414.128) *supra.* Bhoja cites it here as an (alternative) example of सखी-विगर्हण. See translation.

936. Bhoja cites this *gāthā* as an example of मार्गोदीक्षण (= मार्गोद्वीक्षण); उद्वीक्षण = the act of looking up, seeing. See translation.

937. This *gāthā* is already dealt with; vide *ŚP* S. No. (362.117) *supra.* Bhoja cites if here as an (alternative) example of मार्गोदीक्षण. See translation.

938. Bhoja cites this *gāthā* as an example of गमागमचिन्ता. गमागम - going and coming; going to and fro; चिन्ता anxiety; See translation.

939. This *gāthā* is already dealt with; vide *ŚP* S. No. (390.123) *supra.* Bhoja cites it here as an (alternative) example of गमागमचिन्ता. See translation.

940. Bhoja cites this *gāthā* as an example of चिरयद्-विमर्श i.e., consideration or reflecting about delay (on the part of the female messenger - दूती). See translation.

941. Bhoja cites this *gāthā* as an alternative example of चिरयद्-विमर्श. See translation.

942.Bhoja cites this *skandhaka* from *Setu* (X. 74) as an example of दूतागमन i.e., coming, arriving, approaching, returning of a (love -) messenger. See translation.

943. Bhoja cites this alternative example of दूतागमन from *Setu* (X.65). See translation.

944. Bhoja cites this *gāthā* as an example of आकार - परीक्षा. आकार is expression of the face (as furnishing a clue to the disposition of mind); परीक्षा - examination, drawing (correct) inference from - . See translation.

945. Bhoja cites this *gāthā* as an alternative example of आकार - परीक्षा. See translation.

946. Bhoja cites this *gāthā* as an example of दूत-प्रतिभेद. प्रतिभेद is betrayal. From the fact that the सखी is 'tired', feels exhausted and that 'the flowers from her braided hair have slipped off, some have even dropped', the नायिका easily draws the inference that she has betrayed her (नायिका) by enjoying sexual intercourse with her (नायिका's) paramour to whom she was sent with a message (of love) !

947. Bhoja cites this *gāthā* as an alternative example of दूत-प्रतिभेद. See translation.

948. This *gāthā* is already dealt with; vide *ŚP* S. No. (477.140) *supra.* Bhoja cites it here as an example of दूत-परिप्रश्न i.e., interrogating or asking a person about anything; inquiring with (परिप्रश्न) = interrogating a love's messenger about the paramour by asking thousand and one questions. See translation.

949. Bhoja cites this *skandhaka* from *Setu* as an alternative example of दूत-परिप्रश्न. See translation.

950. This *gāthā* is cited by Bhoja to illustrate दूत-व्याहार- speech of a messenger. The first half of this *gāthā* is highly corrupt; the second half is comparatively easy to restore. Tentatively it may be restored as follows :

दूइ-सीसंता ।
संगमसुहा समब्भहिअ-मणहरा होंति संदेसा ॥
(यदि वातिरिक्त-विरह-ताप-संतप्तस्य दूत-कथ्यमाना : ।
सङ्गम-सुखात् समभ्यधिक-मनोहरा भवन्ति संदेशा : ॥)

The earlier part of the first half of this *gāthā* is obscure. The rest of the *gātha* may be restored as follows :-

----- पेसविअपिअस्स दूइ-सीसंता ।
संगमसुहा समब्भहिअ-मणहरा होंति संदेसा ॥
[---- प्रेषितप्रियस्य दूती-कथ्यमाना: ।
सङ्गम-सुखात् समभ्यधिक-मनोहरा भवन्ति संदेशा: ॥]

The messages of one's lover who is banished or exiled (? or separated ?) brought by (or conveyed by) the messengers are far more delightful than the pleasure of actual union.

951. Bhoja cites this *skandhaka* from *Setu* (X. 79) as an alternative example of दूत-व्याहार. See the Extracts from Sanskrit Commentary (Appendix I) and translation.

952. Bhoja cites this *gāthā* as an example of दूतवाक्याकर्णन - hearing the speech of a messenger (sent by one's lover). See translation.

953. Regarding the second half of this *gāthā* Dr. Bhayani wrote to say : "Something like मुइअं-दूइअ-वअणं कीरइ कण्णे कुवलअं व and hence the two adjectives in line 1 go with both - वअण and कुवलअ : श्लेष on the first = महु-रसद्दं (i.e., मधु - रसार्द्रं) and महुर-सद्दं

(मधुर-शब्दम्)."---- Bhoja cites this *gāthā* as an alternative example of दूतवाक्याकर्णन. See translation.

954. Dr. Bhayani's suggestion to read बहि-णिग्गआहं (बहिर्निर्गताहम्) is welcome as it suits the context better.

Bhoja cites this *gāthā* as an example of गमन-वृत्तान्त (the incident or event of going to or departure). See translation.

955. Read ताइं in the first half of the *gāthā*. Bhoja cites this *gāthā* as an (alternative) example of गमन-वृत्तान्त. See translation.

956. Note : The Mysore edn. illustrates प्रवृत्त्युपलम्भ with two stanzas. Then follow two Prakrit stanzas without any introductory words : (1) चंदो वि चंदवअणे and (ii) चंदमुहि चंदधवला : Then follow the introductory words : सुहृत्संमन्त्रणं यथा -;

Now in the begining of the present Chapter (XXX) Bhoja lists the 48 love conditions generally called दूतसंप्रेषणादि, sending of messenger etc. In this list we have in successive order प्रवृत्त्युपलम्भ, प्रियसंदेश and सुहृत्संमन्त्रण. It thus follows that the intervening two prakrit stanzas are examples of प्रियसंदेश.

The *gāthā* under reference is a message sent by a lover (प्रिय) to his beloved. Now, see translation.

957. Bhoja cites this *gāthā* as an alternative example of प्रियसंदेश. Now see translation.

958. This *gāthā* is already dealt with; vide *ŚP* S. No. (207.85) *supra*. Bhoja cites it here as an example of गुरुजनाशङ्का. (आशङ्का = fear, apprehension; गुरुजन = elders, any venerable or elderly person — father, mother, the elders of a family etc. So the phrase means 'fear of the elders'). Ratnāvalī, who is working as a maid in the king's harem, has fallen in love with the king at first sight. But she has grave doubts that her love for the king can hardly materialise. She is mortally afraid of the queen.

959. Dr. Bhayani thus reconstructs the *gāthā* :
एंतो विवलाअंत --- ए विअलंत-केसहत्थाए ।
विहलंघलचलणाए कहं पि सब्भाविओ दइओ ॥
(आयन् पलायमान --- या विगलत्-केशहस्तया ।

विह्वलचरणया कथमपि सद्भावित: दयित : ॥)

Dr. Ghatage thus reconstructs the *gāthā* :

"एंतो वि पलोअंतो आहअविअलंतकेसहत्थाए ।
विअलच्चलचरणाए कहं पि संभाविओ दइओ ॥

The hurry of the wife at the sudden appearance of her husband. Seen while coming somehow the dear one was honoured by the lady, from whose hands the braided आहत hair were slipping and whose feet unsteady due to distraction (विकलत्-चलत्)."

Bhoja has cited this *gāthā* as an alternative example of उपस्थान. उपस्थानम् = coming into the presence of, going near to (in order to worship).

961. Bhoja cites this *gāthā* as an example of संभ्रम-विकल्प. संभ्रम - haste, hurry, flurry; विकल्प indecision, doubt, hesitation (hurry or haste and hesitation). See translation.

962. Dr. Bhayani thus reconstructs the *gāthā* :
"सज्झस-वस-वेविर-कोमलोरु- पडिसिद्ध-समुह - संचारा ।
केण वि दिण्णा ताव अ पिएण परिरंभिया रमणी ॥
(साध्वस-वश-वेपमान - कोमलोरु - प्रतिषिद्ध - संमुख - संचारा ।
केनापि दत्ता तावच्च प्रियेण परिरम्भिता रमणी ॥")
Bhoja cites this *gāthā* as an alternative example of संभ्रम-विकल्प. See translation.

963. Bhoja cites this prose passage as an alternative example of नायिकाकृतो दूतपुरस्कार : (honouring of a messenger). See translation.

964. This *gāthā* is corrupt and obscure. The restoration of the second half too is not quite convincing. Bhoja cites this *gāthā* and the next one with the introductory words : एवं सामान्यतोऽपि (दूतपुरस्कार :). These two *gāthās* praise *dūtīs* as a class.

965. This *gāthā* praises love-messengers in general.

966. This *gāthā* is already dealt with; vide *ŚP* S. No. (950.221) *supra*. Bhoja here cites it to praise दूतीs in general.

967. Bhoja introduces this stanza with the words : "नायिकातो नायकस्य श्रुतं यथा-". This is the famous love-letter addressed by Śakuntalā to Duṣyanta (A Śākuntala III - 15).

968. This *gāthā* is already dealt with; vide *ŚP* S. No. (386.122) *supra.* Bhoja cites it here with the introductory words : "नायिकावधानं यथा-". अवधान = attention, attentiveness, intentness; कार्य - motive, object, purpose.

969. This *gāthā* is already dealt with; vide *ŚP* S. No. (388.122) *supra.* Bhoja cites it here as an alternative example of कार्यविधान.

970. This *gāthā* is already dealt with; vide *ŚP* S. No. (415. 128) *supra.* Bhoja cites it here as an example of पात्रविधान.

971. Bhoja cites this stanza as an example of (स्वयंकृतेषु) उभयकृतं (संयोगसंविधानम्). The young women and their lovers are equally eager for union and they meet on the way.

972. The Mysore edn. --- 'तमइल्लिओ चित्तलेहाए'. अइल्लिओ appears to be a corrupt form of अइणिओ which means आनीत : Cf. *DŚS* I - 24 : अइणियं च आणीए (p. 14). In view of this fact it is more appropriate to read in the restored text सुद्धंतमइणिओ. The lengthening of उ in 'ऊसा' is *metri causa.* Bhoja cites this *gāthā* as an example of 'दूतकृतेषु नायिकापेक्षया संयोगसंविधानम्. उषा is the daughter of बाणासुर — She sees in her dream a handsome prince अनिरुद्ध, कृष्ण's own son, and falls in love with him. Her friend चित्रलेखा, through her magical powers, brings him to her apartment. This *gāthā* is possibly drawn from some Prakrit ornate poem treating of उषा and अनिरुद्ध and their deep love for each other.

974. This *gāthā* is already dealt with; vide *ŚP* S. No. (388.122) *supra.* Bhoja cites it here as an example of 'उत्साहशक्तिविवेचनम्'.

975. This *skandhaka* from *Setu* is already dealt with; vide *ŚP* S. No. (520.148) *supra.* Bhoja cites it here as an example of इन्द्रजाल — magic, sorcery, magic arts.

976. In his paper *"Gāthā-Muktāvalī :* A Newly Discovered Recension of Hāla's Saptaśataka", Dr. Bhayani records GM verses not found in Weber's Edition of the Saptaśataka. This *gāthā* is found there in its correct form. Dr Bhayani

has supplied the Sanskrit *chāyā* also. We have given this *gāthā* and its *chāyā* in Vol. I Additions (p. 129). Bhoja cites this *gāthā* as an example of चेष्टानुवर्तन. See translation.

977. This *gāthā* is already dealt with; vide *ŚP* S. No. (419.129) *supra*. Bhoja cites it here as an example of कार्योपदेश.

978. In the *chāyā* read "इव निशायन्ते". Bhoja cites this *gāthā* with a view to emphasizing the important role of मान (pride, anger, jealous anger, haughtiness) in whetting mysteriously the blunted edges of the love-sword — मान serving as the hone.

979. This *gāthā* is already dealt with; vide *ŚP* S. No. (765.190) *supra*. Bhoja cites it here to sing the glory of मान (jealous anger).

980. Bhoja cites this *gāthā* describing the way of love and the pride of place that मान enjoys in the sphere of love.

981. This *gāthā* is already dealt with; vide *ŚP* S. No. (768.190) *supra*. Bhoja cites it here to show the significant role मान plays in the sphere of love.

982. Bhoja cites this *gāthā* as an example of मान (नायिकाश्रय उत्तम:). See translation.

983. Bhoja cites this *gāthā* as an example of मान (नायकाश्रय: कनीयान्). See translation.

984. This *gāthā* is already dealt with; vide *ŚP* S. No. (494.143) *supra*. Bhoja cites it here as an example of मान (उभयाश्रयो मध्यम:). See translation.

985. Cf. *ŚP* S. No. (333.111) *supra*. Cf. also GS(W) 943 :

i) पेक्खसि अणिमिस-णअणो जंपसि कर-कमल-ढइअ-अहरोट्ठो ।
पट्ठिं ण देसि सअणे, तहावि दे सुहअ कुप्पामो।। *ŚP* p. 632.

ii) पेच्छसि अणिमिस-णअणो जंपसि विणअं ण दंससे वट्ठिं (? पट्ठिं) ।
को सुहअ तुज्झ दोसो हअ-हिअअं णिट्ठुरं मज्झ ।। *ŚP* p. 983.

and iii) को सुहअ तुज्झ दोसो हअ-हिअअं णिट्ठुरं मज्झ ।
पेच्छसि अणिमिस-णअणो जंपसि विणअं ण जंपसे पिट्ठं ।। — GS(W).943

In Weber's text we find the two halves of the *gāthā* interchanged with one variant reading : 'ण जंपसे पिट्ठं' for 'ण दंससे पट्ठिं' "जंपसि विणअं" - विणअं modesty, courteousness; you speak courteousness = you speak courteously or modestly;

Could be read विणिअं for विणअं ? विणिअं (= विनीतम्) would be an adverb in its own right and would directly give the required sense : 'courteously'; under the existing reading we arrive at the required sense indirectly (through *lakṣaṇā).* Cf. English : you talk reason = you talk reasonably. Weber's reading ण जंपसे पिट्ठं does not make any sense, I think." — M. V. Patwardhan. For translation, vide *ŚP* S. (333.43) *sūpra.*

Before we proceed further it is necessary to note the precise meaning of the terms विषय, आश्रय and आलम्बन, used in the context of मान by Bhoja. V. Raghavan thus explains them : "Viṣaya is the person regarding whom feeling arises; Āśraya is a person in whom the feeling arises, Ālambana is that aspect of Viṣaya which is exactly the object of the feeling." Bhoja's Śṛṅgāra Prakāśa (1963 edn.)

986. *SK* (p. 626, v. 185) cites this *gātha* with the introductory words : (तत्र हीनपात्रेषु ---) "अत्रैव स्त्रियां मानो यथा-". It reads पढमघरिणीअ for उवहारिआए and दरं (? दवं) for कहं. Bhuvanpāla reads दवं for कहं. In his comments on the *gāthā* he says : उवहारी दोहनधारिणी (? दोहनकारिणी) प्रथमवधूरित्येका (? प्रथमवधूरित्येके) पिंडारो गोपालकः। दवो नर्म । इङ्गितलक्ष्यः सूक्ष्मालङ्कारः। Bhoja introduces the *gātha* with the words : (मानः) कनिष्ठाविषयो यथा - ।

987. Bhoja cites this *skandhaka* from *Setu* with the introductory words : (मानः) तामसविषयो यथा —. See translation.

988. This *gāthā* is already dealt with; vide *ŚP* S. No. (271.99) *supra.* Bhoja cites it here with the introductory words : (मानो) दक्षिणविषयो यथा —. See translation.

989. Read : *GS* (W) 898. Bhoja cites this *gāthā* with the introductory words : (मानो) धृष्ट-विषयो यथा —. धृष्ट = a shameless husband (or hero).

990. Bhoja cites this *gāthā* as an example of (मानः) उत्तमाश्रयः. *SK* (p. 688, v. 39) cites it as an example of "श्लाघनीय-माना ललिता (नायिका) यथा-".

991. This *gāthā* is already dealt with; vide *ŚP* S. No. (332.111) *supra.* Bhoja cites this *gāthā* as an example of (मानः) मध्यमाश्रयः. *SK* (p. 671, v. 325; p. 685, v. 380) cites this *gāthā.* He introduces this *gāthā* (p. 685) with the words "यत्नापनेय-माना धीरा यथा —".

992. In the *chāyā* we may better read तिलको विनिर्मित: । Bhoja cites this *gāthā* with the introductory words : कनिष्ठाश्रयो (मानो) यथा —. *SK* (p. 589, v. 49) cites it to illustrate "तद् (= ईर्ष्या) रूपेण रसस्य प्रकर्षो यथा -" and thus comments upon it : अत्र कस्याश्चित् प्रेयसि सपत्नीं प्रसादयितुं गते तन्मानममृष्यमाणाया: समुत्पन्नेर्ष्या प्रियानुनयादिभिर्भृशायमानतया निष्पन्नालक्तकतिलकानुमेयैस्तत्पादपतनादिभिरुद्दीप्ता हुंकाराक्षेपभर्त्सनप्रतिभेदाविनाभूतैर्भ्रूभङ्गताडनाङ्गक्षेपवेपथु-स्वेदगद्गदाभि: संसृज्यमाना प्रकृष्यते ।

993. On p. 839 we have an almost identical stanza :

ण कओ वि र (राअ) मोख्खो (= ण कओ वि राअमोक्खो) माणक्खलणे वि ण पडिओ चिअ बाहो ।
तीए णवरं पिअअओ गओ त्ति अत्तित (? अत्तित्त) लोअणं णीससिअं ॥

And here we have :

धरिओ अमरिस-पसरो माणक्खलणे वि ण पडिओ चिअ बाहो ।
तीए णवरं पिअअमे गहिओ णिअ०त०त लोअणं णीससिअं ॥

Keeping in view the context (धीरोत्तमाया विप्रलम्भेऽनुभावसंपद् (p. 839), and (मानो) धीराश्रयो यथा - पृ. ९८६), it would be more appropriate to emend the second half (p. 986) as : तीए णवरं पिअअमो गओ त्ति अत्तित्त-लोअणं णीससिअं ॥

(तया केवलं प्रियतमो गत इति अतृप्तलोचनं नि:श्वसितम् ॥)

धृत: अमर्षप्रसर: — The operation (manifestation) of anger was checked (or restrained) by her — M. V. Patwardhan. The printed text (p. 228, v. 993) may accordingly be corrected.

Read in the second half अत्तित्तलोअणं and in the *chāyā* अतृप्तलोचनं 'with eyes which were not satisfied,' 'with her unsatiated eyes.'

Please correct the translation in accordance with this reading : she looked at him with unsatiated eyes (and heaved a long sigh).

994. The latter part of the second half of this *skandhaka,* as printed in Mysore edn. (p. 987) reads : 'जुअइजणम्मि वहत्तणं णिवडिअं'. It needs to be emended as जुअईजणम्मि पहुत्तणं णिव्वडिअं ॥ (युवतिजने प्रभुत्वं निष्पन्नम् ।). According to this new emendation the text and its *chāyā* may please be corrected. Bhoja cites this *skandhaka* as an example of मान: (दृष्टापराधालम्बन:)। I wrote to Prof. Patwardhan that my emendation पहुत्तणं णिव्वडिअं was rather doubtful. He replied : "I agree but it gives a good sense".

995. Bhoja cites this *gāthā* as an example of मान: (अदृष्टार्थालम्बन: = अदृष्टापराधालम्बन:). See

translation.

996. Bhoja cites this *gāthā* as an example of मान: (श्रुतापराधालम्बन:). See translation.

997. Bhoja cites this *gāthā* as an example of मान: (शङ्कितापराधालम्बन:). शङ्कित: = distrustful, suspicious, apprehensive. See translation.

998. This illustrates संभावितापराधालम्बनो मान:.

999. This illustrates अनुमितापराधालम्बनो मान:.

1000. This illustrates उपमितापराधालम्बनो मान:. "It is (the likeness of) that woman herself, that has emerged out of your random scratchings on the ground. For the idea in the stanza, Cf. अमरुशतक st.51 (Arjuna-varmadeva's recension, p. 42, *NS* edn. 1954)". — M. V. Patwardhan.

1001. This illustrates उत्प्रेक्षितापराधालम्बनो मान:.

1002. Read in the *chāyā* विस्मृतापराध. This *skandhaka* illustrates स्मृतापराधालम्बनो मान:. *SK* (p. 670, v. 321) cites it with the introductory words : रागोद्दीपनाय माध्वी सेवामधुपानम् । M. V. Patwardhan comments on पम्हट्ठ : "should really be पम्मट्ठ = प्रमृष्ट wiped away (from the mind) and hence forgotten."

1003. This illustrates *Kopa*. On 'वलंत' (in the second half) M. V. Patwardhan wrote: "---It would be better to render वलंत as 'curling', 'twisted', 'warped', 'distorted', 'curved'. It is usual for an angry person to distort or curl the lip to show impatience and disapproval. It would correspond to ओठ दुमडणे in Marathi and भुवया मुरडणे (भ्रूकुञ्चन).

1004. Bhoja cites this *skandhaka* as an alternative example of कोप (anger). M. V. Patwardhan wrote to say : "The exact sense of पसाअसमुह (= प्रसाद-संमुख) 'disposed to the favour of love' is not clear to me. The utterances of beautiful (coquettish) women may be said to be tending to the operation (expression, evocation, arousal) of passion (in their lovers). But I do not exactly see how they can be said to be tending to the favour (प्रसाद) of passion. Perhaps पट्ठंति stands for पत्थंति (= पत्थिज्जंति = प्रार्थ्यन्ते) 'are sought after, or solicited.' The utterances of beautiful women, which tend to evoke passion (in their lovers) are sought after (by him). But his heart was shattered by her words (जंपिअ)

which she uttered turning her face away from him in anger. रोषेण पराग्भूता (= रोषपराङ्मुखी), तस्या: जल्पितै:। पराहुत्त should be equated with पराग्भूत — turned away."

1007. This *skandhaka* illustrates प्रियादिषु व्याजनिन्दोत्प्रास:. उत्प्रास 'words of derision', 'taunt' (under the guise of praise).

1008. Bhoja cites this *skandhaka* as an alternative example of प्रियादिषु व्याजनिन्दोत्प्रास:.
Cf. सच्छंदं वोलिज्जइ किज्जइ जं निय-मणस्स पडिहाइ ।
अजसस्स न बीहिज्जइ पहुत्तणं तेण रमणिज्जं ।। —
(स्वच्छंदं कथ्यते क्रियते यन्निजमनस: प्रतिभाति ।
अयशसो न भीयते प्रभुत्वं तेन रमणीयम् ।।)-वज्जालग्ग गाथा क्र. १४८,
and, अलिअं पि सच्चविज्जइ पहुत्तणं तेण रमणिज्जं । - सूक्तिमुक्तावली, दे. ला. पुस्तकोद्धार फंड, बंबई, १९२२ (पत्र). जह गहिअं तह — in whatever manner it is considered i.e., from any point of view. For the phrase जह गहिअं तह cf. the phrase जह गहिआ तह occurring in the Prakrit stanza. "कुविआओ पसण्णाओ, etc., cited in ध्वन्यालोक I"-M. V. Patwardhan.

1009. Read in the second half of this *skandhaka* ते च्चिअ तीएँ मअगुणा (त एव तस्या मद्गुणा:). Bhoja cites this skandhaka as an example of 'प्रियापराधात् मन:संरम्भो रोष:'.

1010. Read in the second half of the *skandhaka* : दूमेइ घर- गआए.

1012. Bhoja cites this *gāthā* as an alternative example of ईर्ष्यायितम् (= समानासु दान-मानाद्यमर्षणम्).

1014. This *skandhaka* is already dealt with; vide *ŚPS*. No. (220.87) *supra*. Bhoja cites it here with the introductory words : अनुभयापेक्षो मन्युर्मन्त्रयुतं यथा —. *SK* (p. 647, v. 263) cites it with the introductory words : प्रेम मिमीते यथा —; and thus comments upon it : — अत्र 'माङ् माने' इति धातो: -- कर्तरि ल्युट् । --- तेन च यद्यपि करणभूतेनैवात्मनि रुक्मिण्यां च प्रियप्रेम्ण: परिमाणं सत्यभामा प्रत्याययति तथापि पूर्ववदिहाप्ययं पूर्ववत् कर्तृत्वेनोपचर्यते ।

1014. See Additions p. 6. Read पडिपसाअ (?) - दुम्मणिअ --- The *gāthā* is restored (and its *chāyā* supplied) by Dr. Bhayani. The latter part of the first half violates the metre. Could we read पडिपसाआ (प्रतिप्रसादात्) to get over the metrical difficulty?

1017. Bhoja cites this *skandhaka* as an example of उन्माद: (= विरुद्धवाक्यादिज-कोपातिशय:); on p. 1018 it illustrates मानवत्या: प्रियाश्रितप्रभुत्वविषय: उपालम्भ: (taunt); and on p. 1029 it is cited to illustrate आर्द्रापराधता, one of the sources of मानोद्दीपन.

M. V.Patwardhan thus comments on the restoration : "I think we should read विलासिणि तुमं. (विलासिणि being vocative singular of विलासिणी — a beautiful woman.) Further we should read जं (यत्) for जे.

O, beautiful woman, tell (me) (say to me): when (जं) dear consorts who are guilty of fresh lapses, betake themselves (अहिलेंति) to their beloveds, is that the charming nature of their overpowering accursed qualities of politeness?

We should take सुहअ as a de-inflected nominative singular form, used for सुहओ (= सुभग:), qualifying सहावो. Use of de-inflected (लुप्तविभक्तिक) nominative and accusative forms is not unusual in Prakrit."

1018. Bhoja cites this *gāthā* as an alternative example of उन्माद: (= विरुद्धवाक्यादिजकोपातिशय:).

1019. Bhoja cites this *gāthā* as an example of मात्सर्यम् (= परगुणसंभावनासहिष्णुता).

1020. Bhoja cites this *gāthā* as an alternative example of मात्सर्यम् (= परगुणसंभावनासहिष्णुता). भुवनपाल paraphrases अट्टमट्टाइं as नानाविज्ञानानि (सद्भाववाह्यानि = कृत्रिमाणि - नानाविज्ञानानि) (enticing blandishments). Further, he remarks अट्टमट्टाइं लोकोक्ति:. Hemacandra lists it under भाषाशब्दाश्च and regarding these words he remarks : --- इत्यादयो महाराष्ट्र-विदर्भादिदेशप्रसिद्धा लोकतोऽवगन्तव्या:। — Prakrit Grammar II. 174. Dr Ghatage thus comments on अट्टमट्टाइं : *GS* 753 (Weber 759) अट्टमट्टाइं an imitative repeatative form having the same meaning and etymology of Marathi आडेवेडें (घेणें) 'to show apparent reluctance' in the sense of 'coquetry'.

1021. Read in the first half of the stanza णअसहि अणुणअ-भणिआण देसि पसरं (न च सखि अनुनय-भणितानां ददासि प्रसरम्) The *skandhaka* may be translated as follows :—

Read in the first half अणुणअ-भणिआण and in the *chāyā* अनुनय-भणितानां. The verse may be translated as follows :-

But my dear girl, you don't let me say anything — I would explain — nor do you give up your anger. I wonder how you could have become so hard-

hearted, so pitiless and so distant. At one time you doted on me so much !

1022. This *gāthā* occurs in *GS* (II.29). It is already dealt with; vide *ŚP* S. No. (312.107) *supra*. Bhoja cites it here as an alternative example of अभिनिवेश.

1024. Bhoja cites this *gāthā* as an example of अवज्ञा-विसूरणम्. विसूरण means distress, sorrow.

1026. This stanza is cited twice by Bhoja. Here he cites it as an example of अनुशय. 'विप्रियस्य पुनः पुनः स्मरणमनुशयः'. On p. 1209 he cites it with the introductory words : व्यलीकानुचिन्तनम(प)राधस्मरणं यथा —. At both the places, the text is corrupt. The text of the *skandhaka* may be restored as follows :
तक्खण-जणिअ-पहरिसं, संभरिअवराह-संगलताणुसअं ।
तीए गरुअं णिसंमलग (? णिसम्मइ) ओअत्तं/ ओलिअत्तं (? ओणिअत्तं) पि अमरिसे चिअ हिअअं॥
(तत्क्षण-जनित-प्रहर्षं संस्मृतापराध-संघटमानानुशयम् ।
तस्या गुरुकं निषीदति, अपनिवृत्तमपि अमर्ष एव हृदयम्॥)
Her heart was gratified for a moment (by the entreaties of her lover) but it became heavy with intense anger at the remembered offence and although turned back (from jealous anger for a moment) sinks down again in jealous anger.

Prof. M. V. Patwardhan thus commented : "संभरिअ+अवराह would become संभरिआवराह. In संभरिअवराह, आ appears to have been shortened into अ *metri causa*. I think, संगलंत should be emended into संवलंत.

Translation : Her heart delighted at that moment (or time, तक्खण = तत्क्षणम् = तस्मिन् क्षणे) but moved (sulkied संवलित) with anger at the recollection of the offence (offered by her cosort), though on the point of retreating (receding) (from anger) heavily (गरुअं = गुरुकम्, adverb) sank back (again) into anger (अमरिसे चिअ णिसम्मइ). णिसम्मइ (= निशाम्यति) is awkward. Could it be णुमज्जइ (or णिमज्जइ)? तीए गरुअं णुमज्जइ (or णिमज्जइ) ओणिअत्तं पि अमरिसे चिअ हिअअं ।" ?

1027. Bhoja cites this *skandhaka* from *Setu* as an (alternative) example of अनुशय. See the Extract from the Sanskrit Commentary in Appendix I.

1028. Bhoja cites this *skandhaka* as an example of कालुष्यम् - विप्रियोपरागाच्चित्ताशुद्धि : कालुष्यम् । The stanza may be restored as follows :-

ताव अ सोहइ माणो समुहं जाव पणअं ण खंडंति पिआ ।
खलिओ अ पणअ-पसरो पच्छा माणवइआ णिअत्तइ कम्हा ॥
[तावच्च शोभते मानः संमुखं यावत्प्रणयं न खण्डयन्ति प्रिया : ।
स्खलितश्च प्रणयप्रसरः पश्चाद् मानवती निवर्तते कस्मात् ॥]

Translation : So long as the lover hides his offence from his lady, her sulkiness looks pleasing, but once she has become a witness to his misbehaviour, why should she stop feeling insulted ?

Prof. M. V. Patwardhan remarks : "Perhaps the idea is if a lover plays false with his wife (or beloved) right in her presence, she would leave him for ever and would never return to him to exhibit pride (or anger). The third quarter perhaps refers to संमुखं प्रणयखण्डनम् mentioned in the second quarter."

1031. Note : Delete the line : "For the text ... *supra.*" (Vol. I). The *gāthā* may correctly be presented as follows :-
उम्मूलेंति व हिअअं अणुणिज्जंतीओ माणइत्तीओ ।
संभरिअ-मण्णु-णिब्भर-बाह-भरोरुंभिअ-मुहीओ ॥
(उन्मूलयन्तीव हृदयमनुनीयमाना मानवत्य : ।
संस्मृत-मन्यु-निर्भर-बाष्प-भरोपरुद्धमुख्य : ॥)

Translation : It is a heart-rending situation when the libertine lover is trying to appease his lady and she feels choked by her tears at the remembrance of his wicked fatelessness.

Bhoja cites this *gāthā* as an (alternative) example of Āvega (- व्यलीकानुसंधानात् क्रोधोद्भेद आवेग : ।)

1032. Bhoja cites this *skandhaka* as an example of Amarṣa (= कृतापराधेषु क्रोधाप्रशान्तिरमर्ष:।). He cites it again (p. 1036) with introductory words: "उभयदोषापादने यथा-"

Prof. M. V. Patwardhan's remarks on the restoration and its translation : "निष्फल-मृदुक - pliant (gentle) to no purpose, gentle in vain, uselessly gentle. अपराध्यस्व - Imperative second person singular— '(By all means) play false to me fearlessly (विश्वस्त:) (unhesitantly).'

I am not able to understand the logical connection of सहताम् एकस्यैव हृदयम् with the rest of the stanza. प्रतीहि - understand or know (Imperative second

person singular).

The idea is perhaps comparable to that expressed in the stanza—
वच्च मह च्चिअ एक्काएँ होंतु णीसास-रोइअव्वाइं ।
मा तुज्झ वि तीएँ विणा दक्खिण्णहअस्स जाअंतु ॥
cited by Ānandavardhana in *Dhvanyāloka* I, p. 111 (Marathi edn).

1033. Bhoja cites this *gāthā* as an (alternative) example of Amarṣa. This *gāthā* is already dealt with; vide *ŚP* S. No. (284.102) *supra.*

1034. Bhoja cites this *gāthā* as an example of Kopātireka.

1036. Bhoja cites this *gāthā* as an (alternative) example of उग्रता. तदेव (= कोपातिरेक-) अनुनयासाध्यमुग्रता ।

1037. This *gāthā* is already dealt with; vide *ŚP* S. No. (992.227) *supra.* Bhoja cites it here as an example of प्रणयकलह (a quarrel of lovers) - अपराधत : प्रियाभिभर्त्सन-ताडनादिकरणं प्रणयकलह : ।

1038. This *gāthā* is already dealt with; vide *ŚP* S. No. (256.96) *supra.* Bhoja cites it here as an example of one of the 24 aspects of Māna, called Sahaja.

1039. Bhoja cites this *gāthā* as an example of one of the 24 aspects of Māna, called Āhārya - 'आहार्यानुरागजन्मा आहार्य :'.
Prof. M. V. Patwardhan remarks about the restoration : "I think we must supply a finite verbal form like आसी : or अभव: after अनुनयन् in the first half."
Prof. Arvind Mangarulakar (Śephālikā, p. 370) renders कअ-मंतुअं व into Sanskrit as कृतकामनां च and retains हरणे as हरणे in the *chāyā.*

1040. Bhoja cites this *gāthā* as an example of one of the 24 aspects of Māna, called Yauvanaja - यौवनजानुरागजन्मा यौवनज: । See translation.

1041. This *skandhaka* is already dealt with; vide *ŚP* S. No. (142.70) *supra.* Bhoja cites it here as an example of one of the 24 aspects of Māna, called Sama.

1042. This *skandhaka* is already dealt with; vide *ŚP* S. No. (773.191) *supra.* Bhoja cites it here as an example of one of the 24 aspects of Māna, called Viṣama. - विच्छिद्यमान-संतापो विषम : ।

1043. Bhoja cites this *skandhaka* as an example of one of the 24 aspects of Māna, called Prakāśa.

Prof. M. V. Patwardhan remarks on this stanza are as follows :- "The sense of पडिपेल्लण (= प्रतिप्रेरण) is not clear to me. विषम - excessively (?). विरज्जंत (= विरज्यत्) red (?). We must understand विरज्यत् as equal to विशेषेण (अतिशयेन, सातिशयं रज्यत्). But in that case, there is repetition of the same sense by विषम and विरज्यत्."

1044. Bhoja cites this *gāthā* as an example of one of the 24 aspects of Māna, called Gūḍha - अनाविर्भूतलक्षणो गूढ : ।

The text as printed in Mysore edn. is restored here with the help of *GS(W)*. 869. Weber reads वाहिज्जंति in place of साहिप्पंति. Dr. Bhayani informs me that Weber has noted विलीयन्ते as the *chāyā* of विलावेंति and has remarked that विलावेंति possibly stands for विलाप्यन्ते.

'One rather expects विलाविज्जंति.' - Dr. Bhayani.

Prof. M. V. Patwardhan wrote to say : "माणविआरा (as in Weber 869) appears to be O. K., the sense being various shades or forms of jealous anger. मणोविआरा would disturb the metre."

In reply to my query, Dr. Ghatage writes : "विलावेंति is a causal pass. form and stands for Sanskrit विलाप्यन्ते which means "are dissloved" by the कुलपालिका or कुलबालिका. Caus. pass. = act. Thus कुलपालियाए is instr., not gen."

This *gāthā* is already dealt with; vide *ŚP* S. No. (295.104) *supra*.

1045. Bhoja cites it here as an example of one of the 24 forms of Māna, called चण्ड.

1046. Bhoja cites this *gāthā* as an example of one of the forms of Māna, called मृदु, which is just the opposite of चण्ड (तद् = चण्ड -) विपरीतो मृदु : ।

1047. This *skandhaka* is already dealt with; vide *ŚP* S. No. (518.147) *supra*. Bhoja cites it here to illustrate Sādhyaḥ, one of the 24 forms or aspects of Māna. It is thus explained : प्रशमयितुं शक्यसाधन: साध्य: ।

1048. Note : Read in the first half (of the *chāyā)* -- वेदनातुरा अपि.

Bhoja cites this *gāthā* as an example of one of the aspects of Māna, called Purāṇa.

1049. This *gāthā* is already dealt with; vide *ŚP* S. No. (452.135) *supra.* Bhoja cites it here as an example of उपपतिविषय: (मान:).

1050. Bhoja cites this *gāthā* as an example of प्रोषितविषय: (मान:).

Hemacandra in commenting on 8.2.189 gives the following example : अलाहि किं वाइएण लेहेण । (अलाहि / अलं किं वाचितेन लेखेन ।). Probably this formed part of the *gāthā* under discussion. वाइएण (= वाचितेन) is decidedly a superior reading as it eminently suits the context.

1051. Bhoja cites this *gāthā* as an example of समागमविषय : (मान:).

1052. Bhoja cites this *gāthā* as an example of कलहान्तरिताविषय: (मान:). कलहान्तरिता - ("One that is separated from her lover by a quarrel") is one who suffers remorse after she has repulsed her lover in indignation. — *SK* (p. 690, v. 399) too cites this very *gāthā* as an example of कलहान्तरिता.

1053. This *gāthā* is already dealt with; vide *ŚP* S. No. (999.229) *supra.* Bhoja cites it here as an example of खण्डिताविषय: (मान:). नायिका (one that is enraged) is one who is filled with jealousy on discovering (her lover to be) disfigured through his relations with another woman.

1054. Read - Cf. GS IV. 85. This *gāthā* is already dealt with; vide *ŚP* S. No. (680.175) *supra*. Bhoja cites it here as an example of चिरकारि-विषय: (मान:). *SK* (p. 690, v. 401) cites this *gāthā* as an example of वासकसज्जा - "one who awaits her lover in full dress, one who adorns herself for joy when her lover is about to come."

1055. This *gāthā* is already dealt with; vide *ŚP* S. No. (485.142) *supra*. Bhoja cites it here with the introductory words : "आश्रयप्रकीर्णकेषु खण्डिताश्रयो (मान:) यथा -" *SK* (p. 689, v. 398) too illustrates 'खण्डिता' with this very example.

1056. Bhoja cites this *skandhaka* with the introductory words "कलहान्तरिताश्रयो (मान:) यथा -".

Note : Read कलहंतरिआएँ पिअं अणाहणंतीएँ दूमिओ पडिवक्खो ॥
(कलहान्तरितया प्रियमघ्नत्या दून: प्रतिपक्ष: ॥)

1057. Bhoja cites this *skandhaka* as an example of वासकसज्जाश्रयो (मान:). Bhoja cites

this *skandhaka* again (p. 1198) to illustrate (सम्भोगार्थं शरीरप्रतिकर्म =) प्रसाधनम्.

1058. This *gāthā* is already dealt with; vide *ŚP* S. No. (1050.237) *supra*. Bhoja cites it here again as an example of प्रोषितपतिकाश्रयो मानः । प्रोषितप्रिया - "One whose beloved is away (प्रोषितप्रिया) is one whose lover is in a distant land on business." This type is more popularly known as प्रोषितभर्तृका.

1059. Bhoja cites this stanza as an example of विरहोत्कण्ठिताश्रयो (मानः). विरहोत्कण्ठिता "One that is distressed at (her lover's) absence."

1060. Compare with this *gāthā* *ŚP* S. No. (982.226) *supra*. This *gāthā* considerably differs from it. This reads :

परिपुच्छिआ / परिउच्छिआ ण जंपसि चुंबिज्जंती बला मुहं हरसि ।
परिहासमाणविमुहे पसिअच्छि मणं म्ह / दूमेसि ॥
(परिपृष्टा न जल्पसि चुम्ब्यमाना बलाद् मुखं हरसि ।
परिहस्यमानविमुखि प्रसृताक्षि मनो नो दुनोषि ॥) — *GS(W)* 923.

Translation : When addressed, you don't answer; when forcibly kissed, you avert your face; when a joke is cut, you turn away your head; O, you with eyes like a gazelle (or O, large-eyed one !) you torment me.

Bhoja cites this *gāthā* with the introductory words : आलम्बनप्रकीर्णकेषु परिहासालम्बनो यथा-.

1061. Note : Read in the *chāyā* (Vol. I, p. 239) मन्तु-कृत-रोषाम्. Only the first quarter of this *gāthā* agrees with *ŚP* S. No. (562.155). This whole *gāthā* may be translated as follows :-

Ah ! how much I am looking forward to the day when my beloved one would appease me who have been angry at his love's offence and my friends would remain silent for (? after) a long time !

Bhoja cites it here with the introductory words :
आलम्बनप्रकीर्णकेषु आशंसालम्बनो (मानो) यथा - (आशंसा hope, expectation, desire, wish).

1062. The corrupt *gāthā* is thus restored with its Sanskrit *chāyā* :

सहि-वअणेणं पिज्जइ, हालाहलं विसमपि असज्झं जं ।
हिअअ अवलंब धीरं दिज्जसि माणस्स एत्ताहे ॥

(सखी-वचनेन पीयते हालाहलं विषमपि असाध्यं यत् ।
हृदय अवलम्बस्व धैर्यं दीयसे मानायेदानीम् ।।)
Bhoja cites this *gāthā* as an example of उपदेशालम्बनो (मानः).

1064. The restoration of this *gāthā* is purely tentative. Bhoja cites this *gāthā* with the introductory words :
प्रतापालम्बनो (मानो) यथा -.

1067. In the second half, मण्णइ may be replaced by पेच्छइ (प्रेक्षते) in view of 'पेच्छतु' of the Mysore edn.
Prof. M. V. Patwardhan thus commented on the restoration :
"I cannot think of any other reconstruction of the stanza other than the one attempted by you. चिंताल (लि) हिअं should better be paraphrased in Sanskrit as चिन्तालीढं (चिन्तया आलीढं व्याप्तम्) "full of anxiety"; (लिहिअं *past passive participle* from लिह् = to lick). If, however, we stick to the paraphrase चिन्तालिखितम्, we shall have to equate it with लिखित-चिन्तम् "with anxiety writ large on it."---
Bhoja cites this stanza as an (alternative) example of 'दृशि ज्ञानान्यथात्वम्.'

1071. Bhoja cites this stanza (in *skandhaka* metre) as an example of वाचि वैक्लव्यम्. वैक्लव्य = frailty, feebleness, mental weakness.

1072. Read in the *chāyā* रतिसुखासमाप्तापि. Bhoja cites it here with the introductory words : तत्रैव (= वाचि एव) विप्रलापो यथा -. *SK* (pp. 675.676, v. 340) cites it with the introductory words अरतिर्विषयान्तरे यथा-.

1074. Bhoja cites this *skandhaka* with the introductory words : तत्रैव (= वपुषि एव) विषयव्यावृत्तिर्यथा -. The mention of कौस्तुभ-मणि indicates that the stanza in *skandhaka* metre, is drawn from हरिविजय (now lost).

1076. Bhoja cites this *skandhaka* with the introductory words :
तत्रैव (चेष्टायाम् एव) तदभिशङ्का यथा -. This *skandhaka* seems to have been cited from *Harivijaya.* Hari is embarrassed when he goes to see Satyabhāmā, as he has comitted a grave lapse in offering पारिजात - मञ्जरी to Rukmini, his senior wife. Naturally, his mind is assailed by doubts regarding his 'reception' at Satyabhāmā's palace.

1077. See *ŚP* S. No. (196.82) above. Bhoja cites it here to illustrate तत्रैव (मानानुबन्ध

एव) वैविध्यम् (- variety).

1078. See *ŚP* S. No. (332.111) above. Bhoja cites it here to illustrate मानप्रकर्ष. (प्रकर्ष = excess, intensity, high degree).

1079. See *ŚP* S. No. (230.91) above. Bhoja cites it here to illustrate मानस्यागम :. *SK* (p. 687, v. 389) cites it as an example of गूढमानर्द्धिरुदात्ता.

1080. See *ŚP* S. No. (762.189) above. Bhoja cites it here to illustrate प्रियवचन (one of the ways of साम - conciliation, kind or gentle words used in appeasing the jealous anger or pride or haughtiness (of one's love).

1081. See *ŚP* S. No. (591.160) above. Bhoja cites it here to illustrate अनुवृत्ति :- imitating, doing or acting in like manner, following — the act of continuance.

1082. Bhoja cites this *skandhaka* from *Harivijaya* as an example of प्रणाम (falling prostrate at the feet of one's beloved), one of the means of साम - conciliation.

1084. See *ŚP* S. No. (529.149) above. Bhoja cites it here with the introductory words : दानप्रकारेष्वतिसन्धानम् (अतिसन्धान = overreaching, cheating) one of the kinds of दान (the act of giving).

1085. Bhoja cites this *gāthā* as an illustration of समर्पणम् (presenting, bestowing, offering). सकअग्गह° whose face has been raised up forcibly (रहस) (by her lover) after seizing her hair. पिअ° - offered by her lover directly from his mouth; रोसोसहं व - as if it were a medicine against her anger and jealousy. *SK* (p. 656, v. 288) quotes this *gāthā* with some variants and comments thus : सकषायैरेव वाक्यैर्नायिकं निस्तुदन्ती शयनीयं गच्छेदिति मानशेषान्वयो दृश्यते ।

1086. Bhoja cites this *skandhaka* as an illustration of माया (deception). Prof. M. V. Patwardhan wrote to say : "Your restoration of the stanza is O. K. I would translate the stanza as follows : If (जइ) when the heart (mind) of a person making a show of false politeness is accepted (घेप्पइ) (as genuine) out of courtesy, and if such a show of feigned politeness is to be regarded as a manifestation of (true) love, then there would be indeed no difference between sincerity and hypocrisy (सद्भाव and कैतव)."

1087. Bhoja cites this *gāthā* with the introductory words : दण्ड - प्रकारेषूपेक्षा यथा -. उपेक्षा

- overlooking, disregard, indifference. *Alaṁkāra-ratnākara* (p. 127, v. 395) reads the first half differently :
कुविआ वि परम्मुहाणं, थोवं पसिआणमेगसअणम्मि ।
(कुपित्वापि पराङ्मुखयो: स्तोकं प्रसृतयोरेकशयने ।)
Śobhākara's gloss on the *gāthā* runs as follows :
अत्र कोपातिशयादपगतस्यान्योन्यभङ्गस्य रोमाञ्चोद्गमवशेन प्रवृत्ति: ।

1089. Bhoja cites this *skandhaka* as an example of मानपरिप्रश्न: (दृशि). Prof. M. V. Patwardhan thus comments on the stanza (as restored) : "बहुसो (= बहुश:) can be understood in the sense of वारंवारम् - 'again and again.' It is of course to be connected with परिवड्ढंति. I do not see the propriety of the adjunct विषम (uneven), qualifying (नयन-) प्रान्त (corners of the eyes), unless we take it to mean quivering, tremulous."
विसमप्पंत etc. — "The gushing tears (बाहुप्पीडा) darkened (कलुस) by the colour (छवि) of the slight collyrium applied to their quivering corners." (But here the difficulty is that the collyrium is applied to the whole of the interior of the lower eyelid (and not to the corners of the eyes alone).

1090. Bhoja cites this *skandhaka* as an example of मान-परिप्रश्न: (वक्त्रे).
He further on (p. 1027) cites it to illustrate प्रसाधनाग्रहण.
Prof. M. V. Patwardhan comments : "मलिआवअंसं = मृदितावतंसम् - with its (floral) ear-ornament crushed (crumpled); वअण्ण may be taken to stand for वअण, *metri causa,* the duplication of the final ण taking place optionally according to Hemacandra VIII. 2.99 (सेवादौ वा) (assuming that the सेवादिगण is an open list (आकृतिगण) (and not a closed list). दीहर (दीर्घ) would be an outright emendation, but it is not necessary as the form वअण्ण can be accounted for by Hemacandra's *sūtra.* पव्वाण = प्रवाण = faded, withered. It could also be पव्वाअ (= प्रवात). Hemacandra (VII. 4.18) gives पव्वाअ as a धात्वादेश for म्लै (म्लायति)."

It may be noted here that Bhoja cites these two stanzas (No. 1089 and No. 1090) to illustrate (प्रियेण मान-वैमनस्यादिपृच्छा =) प्रियाभ्युपपत्ति:.

1091. Bhoja cites this *skandhaka* as an example of मानपरिप्रश्न: (वाचि). Prof. M. V. Patwardhan remarks : "---Perhaps we should equate विसमप्पिअ with विषय-अर्पित (विषमार्पित) = विषमन्यस्त unevenly applied. --- I think परिघोलंति would be better

than परिवड्ढंति."---

1092. Bhoja cites this *gāthā* as an example of उभयाभावे (परस्परदोषारोपण-दोषानारोपण-अभाव) चित्रचाटूक्तिः.

1093. Bhoja cites this *skandhaka* as an example of उपालम्भः (प्रकृतिस्थः). Prof. M. V. Patwardhan comments : "In the second half, the words "वचनीयमपि निमित्तमपि तव रोषे जातम्" do not present any difficulty — '(Though I gave no cause for your anger,) still a scandal (baseless scandalous rumour or report) about my unfaithful conduct has become the cause of your anger.' The word प्रियम् (qualifying निमित्तम्) really creates a problem. You have rendered it as "a handy or convenient cause". I am not satisfied with the use of 'प्रियम्' in this sense. We can get over the difficulty, if we read पिए (= प्रिये) (Voc. Sing.) instead of पिअं (= प्रियम्). प्रिये दयिते — "Oh my dear love or wife". He cites it further on (p. 1208) with the introductory words : "विप्रियेषु कारणान्तरोपन्यासः स्खलितगोपनानि । यथा—".

1094. Read in the second half रूसिउं. Bhoja cites this *skandhaka* as an example of उपालम्भः (कोमलः). He cites it further (on p. 1046) with the introductory words : (अथ मानानुभावसौख्यानि । ---तत्र) उपालम्भोक्तिर्यथा —. Prof. M. V. Patwardhan comments : "Your restoration and translation of the stanza are O.K. जणेण in the fourth quarter must be understood in the sense सजणेण (= स्वजनेन). Supply वि after जणेण. 'Although you are my own beloved, you did not feel distressed (or sorry).' वीसंभरस appears to be used here in the sense — 'feeling of intimacy'. Outside books on dramaturgy and poetics, रस has the general sense — 'feeling or sentiment'. जणेण ण खिण्णं = स्वजनभूतेनापि त्वया न खिन्नम् । impersonal construction — भावे प्रयोग according to Marathi grammar."

1095. See *ŚP* S. No. (1021.233) above. Bhoja cites it here as an example of उपालम्भः (कठोरः).

1098. Bhoja cites this *skandhaka* as an example of उपालम्भः (ग्राम्यः). He cites it again (p. 1208) with the introductory words : "सामवाक्यानि परिसान्त्वनानि । यथा —". Prof. M. V. Patwardhan remarks : "We must understand अवधार्य to mean विचार्य (considering, taking into consideration), even though the dictionary may not have recorded this sense. The words अगणयित्वा etc. are obscure, as we do not

know the contextual background of the stanza. I do not think that the difficulty can be overcome by taking 'इदम्' as referring to the jealous anger of the nāyikā."

1099. Bhoja cites this *skandhaka* with the introductory words : "(---तत्र मनोदृग्वक्त्रवाग्वपुश्चेष्टासु मान-वैकृतानि मानावस्था:।) --- तेषु मनसि चिन्ता यथा -।"

1100. Bhoja cites this *skandhaka* with the introductory words : "तत्रैव (मनसि एव) व्यामोहो यथा —". He cites it again (p. 1210) with the introductory words : "मानविमनस्कता मानवैमनस्यानि यथा —". Prof. M. V. Patwardhan's remarks : "The restoration and the *chāyā* are both of them O. K., except that the verbal form (at the end of the stanza) should be मुज्झंति (मुह्यन्ति) instead of विमुहिज्जंति (विमुह्यन्ते). Fourth quarter : say : Our homage to our jealous anger. महं (= मह) really represents मम (genitive singular). But here it seems to be used for अम्हाणं (genitive plural) Cf. Abhinavagupta's remark on the pronominal form मह occurring in the stanza : अत्ता एत्थ णुमज्जइ --- (Dhvanyāloka I). Abhinava says : मह इति निपातो अनेकार्थवृत्ति: आवयो: इत्यर्थे न तु मम इति। In our present stanza too महं is used as an अनेकार्थवृत्ति निपात (i. e., बहुवचनार्थ निपात)." The emendation मुज्झंति (मुह्यन्ति) would violate the metre and incidentally it may be noted that both मुह् and विमुह् are recorded in identical sense in the dictionary — to faint away.

1101. Bhoja cites this *skandhaka* as an example of 'दृशि दैन्यम्'.

1102. Bhoja cites this *gāthā* as an example of तत्रैव (दृशि) प्रजागरो यथा —. The word ओग्गह (अवग्रह) "seems to mean quarrel, love-quarrel, or haughtiness". - M.V.P.

1105. Bhoja cites this *gāthā* as an example of असिद्धिविमर्श:

1107. Bhoja cites this *gāthā* with the introductory words : "मानवत्य: प्रियमुद्दिश्य स्व-पर-प्रवृत्ति-गर्हणमुपालम्भ: । --- तेष्वात्मविषयो यथा —".

1108. Bhoja cites this *skandhaka* as an example of उपालम्भ: (प्रियविषय:). He cites it again (p. 1028) as an example of सपत्न्युपहास:; and once again (p. 1212) as an example of व्यलीकोद्घट्टनमुपालम्भ:. Prof. M. V. Patwardhan's comments : माणक्खलण = मान-स्खलन appears to be used here to mean मानभङ्ग (= humiliation); रसो = रस: = interest, enjoyment. The tone of the stanza is one of stinging irony.

1109. Bhoja cites this stanza as an (alternative) example of उपालम्भ: (प्रियविषय:). यथा उत्पन्ना: तथा - as soon as they come on the scene (and become a part of women's lives) - MVP.

1110. See *ŚP* S. No. (1017.232) above. Bhoja cites it here with the introductory words : "प्रियाश्रितप्रभुत्वविषयो यथा —" and again on p. 1028 as an example of सपत्न्युपहास.

1111. See *ŚP* S.No.(1008.230) above. Bhoja cites it here as an (alternative) example of प्रियाश्रितप्रभुत्वविषय:.

1112. Bhoja cites this *gāthā* as an example of *sakhī pratibodhana* — instruction, admonition, giving advice by a friend.

1113. Bhoja cites this *gāthā* as an example of *dūtī-pratibodhana* — instruction, admonition, giving advice by a female messenger or go-between.

1114. Bhoja cites this *gāthā* as an example of *sakhī-parihāsa* — jesting, joking (mirth, merriment) by a female friend.

1115. Bhoja cites this *gāthā* as an alternative example of *sakhī-parihāsa.*

1116. Bhoja cites this *gāthā* with the introductory words : "मानोपदेशेषु सख्युपदेशो यथा —."

1117. Bhoja cites this *gāthā* as an alternative example to S. No. 1116 above. Incidentally we may note *ŚP* reads the earlier part of the second half of the *gāthā* as गंतो वि अ ण णिरुद्धो (गच्छन्नपि च न निरुद्ध:).

1118. Note : Read जइ पुत्तअ बहुएहि. Bhoja cites this *gāthā* as an example of *dūtī-upadeśa* (instruction, admonition , giving advice by a female messenger or go-between). पुत्तअ (= पुत्रिके) (Voc. sing.) O, daughter, young girl.

1119. Bhoja cites this *gāthā* as an alternative example to S. No. 1118.

1120. Bhoja cites this *gāthā* with the introductory words : "मानप्रतिषेधे सखीप्रतिषेधो यथा—."

1121. See *ŚP* S. No. (325.110) above. Bhoja cites it here as an alternative example

to S. No. 1120 above.

1122. Bhoja cites this *gāthā* as an example of *dūtī-pratiṣedha.*

1123. Bhoja cites this *gāthā* as an alternative example to S. No. 1122 above. From these examples it would seem that *'pratiṣedha'* here means taking exception to, taking to task, dissuading, advising against depricating.

1124. Bhoja cites this *gāthā* with the introductory words : "नायकोपजापेषु सख्युपजापो यथा—." He cites it again (p. 1045) as an example of प्रसह्याश्लेष — embracing forcibly; उपजाप — the act of rousing to rebellion or bringing over to one's own party (by secretly suggesting anything into the ear).

1125. Bhoja cites this *gāthā* as an alternative example to S. No. 1124 above.

1126. See *ŚP* S. No. (261.97) above. Bhoja cites this *gāthā* as an example of *dūtī-upajāpa.*

1128. Bhoja cites this *gāthā* as an example of (स्खलितगोपनेषु) सखीगोपनम् — hiding or concealing the lover's lapse (from his beloved) by her female friend by cleverly pleading the lover's case.

1129. Bhoja cites this *gāthā* as an alternative example to *ŚP* S. No. 1128 above.

1130. Bhoja cites this *gāthā* as an example of *dūtī-gopana* — hiding or concealing love's offence on the part of the lover by the female messenger of the *nāyikā.*

1131. Bhoja cites this *gāthā* as an alternative example to *ŚP* S. No. 1130 above.

1132. For this *skandhaka* see *ŚP* S. No. (528.149) above and *SK* S. No. (333.408). Bhoja cites it here as an example of one of the *mānotpattikāraṇas,* called *vipriya-karaṇa. SK* (p. 678, v. 351) cites it with the introductory words : "प्रतिनायिका यथा —."

1133. Bhoja cites this *gāthā* as an example of one of the मानोत्पत्तिकारणs, called वारितवामता.

1134. Read जुगुच्छंति in place of हु उचंति and in the *chāyā* --- जुगुप्सन्ते. Bhoja cites this *skandhaka* as an example of कामचार: — the following one's own desires.

Further (on p. 1210) he cites it again as an example of मान-वैमनस्य (= मानविमनस्कता). Prof. M. V. Patwardhan's remarks : "The restoration is, I think, good. The stanza is a good example of the figure, called तुल्ययोगिता, as प्रिय and प्रेम (both being प्रस्तुत) are associated with three common properties (presented in the first three quarters) and with a single predicate (in quarter four). जुगुच्छंति is active voice, third person plural, present tense. --- पिअं and पेम्मं are grammatical objects of the transitive verbal form जुगुप्सन्ते. (जना: or लोका: being the grammatical subject to be supplied) --- The dear one as well as his love ... (both of them) are despised (by people)."

1135. Bhoja cites this *gāthā* as an example of स्वरूपतान्यत्व, one of the मानोत्पत्ति-कारणs. स्वरूपता — the state of one's own character or nature and अन्यत्व - change, so स्वरूपतान्यत्व = change in nature or character.

1136. Bhoja cites this *gāthā* as an example of one of the causes or sources of jealous anger (मानोत्पत्तिकारण s), called शाठ्य — wickedness, deceit, guile, roguery.

1137. See *ŚP* S. No. (1126.249) above. Bhoja cites it here as an example of one of the causes and sources of jealous anger (मानोत्पत्तिकारण s), called *pratāraṇa* — deceiving, cheating.

1138. See *ŚP* S. No. (485.142) above. Bhoja cites it here as an example of one of causes or sources of jealous anger (or pride), called *khaṇḍana* - the act of disappointing, betraying, playing false.

1139. See *ŚP* S. No. (281.101) above. Bhoja cites it here as an example of one of the causes or sources of jealous anger, called *avajñāna* — the act of showing contempt, scorn, disrespect.

1140. See *ŚP* S. No. (452.135) above. Bhoja cites this *gāthā* here as an example of one of the causes or sources of jealous anger *(mānotpatti-kāraṇas)*, called *akṛtajñata* — the act of showing ingratitude, of not acknowleding past services or benefits, of not being mindful of former aid or favours.

1141. Bhoja cites this *skandhaka* as an example of one of the causes or sources of jealous anger *(mānotpatti-kāraṇas)*, called *gotra-skhalana* — the act of being addressed or called by the name of one's rival in love i.e., co-wife.

Please note that the restoration of the *skandhaka* is tentative.

1142. Read : Dāvaṁteṇa --- (p. 1026) and in the *chāyā* भवन्नव-शोभम्. Bhoja cites this *gāthā* as an example of one of the *mānopalakṣaṇas,* called *Vikṛta-vīkṣaṇa,* a glance or look with troubled eyes, a glance or look with contracted brows or with a frown.

1143. Bhoja cites this stanza as an example of one of the *mānopalakṣaṇas,* called *asaṁbhāṣaṇam* — the act of not conversing with, not joining in a conversation. The *gāthā*, as a whole, is pretty corrupt. The first half may be translated as follows : The newly married young bride, when addressed, does not reply to her husband.

1144. See for this *gāthā* *ŚP* S. No. (992.227) above. Bhoja cites it here as an example of one of the *mānopalakṣaṇas*, called *vāk-pāruṣya* — harshness of speech; abusive words, insulting or scurrilous language.

1145. Bhoja cites this *skandhaka* as an example of one of the *mānopalakṣaṇas,* called *aśrūdgama* — rise or appearance (or flow) of tears. Prof. M. V. Patwardhan's remarks : "Your restoration of the stanza appears to me all right. ⁰परिवर्तमानं : in the second quarter : lingering, revolved. But this sense does not agree with the idea of a break-down of her mental firmness. If there is a break-down of her mental firmness, the tear would fall down at once, instead of lingering or revolving. The tear can be said to linger or revolve only if the mental firmness is intact and is able to check or restrain the fear. I think, मउअं व in the original should be emended into मउअ व्व so as to agree with the masculine gender of बाहो (बाष्पः). If we retain मउअं व as it is, मउअं will have to be regarded as an adverb going with the verbal form (होइ) (भवति). Under either of the two alternatives, the meaning remains practically the same."---

1146. Note : Read in the *chāyā* धैर्य for धीर. Bhoja cites this *skandhaka* as an example of one of the *mānopalakṣaṇas,* called *dīrgha-niśvāṣa* — a long or deep drawn sigh. Prof. M.V. Patwardhan's remarks : "1) I agree with your proposal to read पउत्ता (प्रवृत्ताः) for णिअत्ता (निवृत्ताः). 2) I think खेअ-गरुआ (खेद-गुरवः) is better than सेअगरुआ (स्वेद-गुरवः) ---. 3) I think your view about the remaining of वीसमिऊण

(विश्रम्य) (after a while) is all right."

1147. Bhoja cites this *gāthā* as an example of one of the *mānopalakṣaṇas*, called *vilakṣa-smitam* — embarrassed smile.

1148. Read in the *chāyā* प्रियसख्या. Bhoja cites this *gāthā* as an example of one of the *mānopalakṣaṇas,* called *vyāja-nivṛtti* — 'feigned return'. Instead of understanding पिअसहीएँ as gen. sing. of पिअसही, it is better to understand it as an instr. sing. form and to suppose that the proud lady returns the goblet (to her lover) without tasting or sipping the wine in it and thus conveys to him her opposition — refusing to be pacified or appeased. This *gāthā* agrees with GS(W).917.

1150. See *ŚP* S. No. (1090.243) above. Bhoja cites this *gāthā* here as an example of one of the *mānopalakṣaṇas,* called *prasādhanāgrahaṇam* — disregarding personal decoration, not making one's toilet.

1151. Bhoja cites this *skandhaka* to illustrate one of the *mānoddīpanas,* called *vipakṣa-sannidhi* — presence of one's rival (in love).

1152. Bhoja cites this *skandhaka* to illustrate one of the *mānoddīpanas,* called *sakhī-vailakṣyam* — embarrassment caused by the presence of her friend.

1153. See *ŚP* S. No. (1108.246) above. Bhoja cites this *gāthā* here to illustrate one of the *mānoddīpanas,* called *sapatnīupahāsa.* — derision, jeer by one's rival in love (sapatnī = co-wife).

1154. Bhoja cites this *gāthā* as an example of the *mānoddīpanas,* called *saubhāgya-darśana* — sight of happiness and good luck (especially, conjugal felicity) (of one's rival in love).

1155. Bhoja cites this *gāthā* as an example of the *mānoddīpanas,* called *dākṣiṇyoktiḥ* — courteous or polite speech, devoid of real affection.

1157. Bhoja cites this *gāthā* as an example of one of the *mānoddīpanas,* called *aparādha-smaraṇa* — recollection or remembrance of love's offence.

1159. See for this *skandhaka ŚP* S. No. (101.232). Bhoja cites it here as an example

of आर्द्रापराधता, fresh offence (given by her lover), one of the several *mānoddīpanas.*

1160. Bhoja cites this *gāthā* with the introductory words : "संमुखभेदेषु वाक्प्रवृत्तिजः शुद्धो (मानविलासः) यथा —". Bhoja defines *māna-vilāsa* thus : सव्यलीकप्रेयसो वाङ्मनःकायकृतप्रवृत्तिदर्शनजन्मा प्रिया-वक्रोक्ति-विन्यासो मानविलासः। See translation.

1161. See *ŚP* S. No. (303.105) *supra*. Bhoja cites this *gāthā* here as an example of (संमुखभेदेषु) मनःप्रवृत्तिजो(शुद्धो) यथा —. See translation.

1162. See *ŚP* S. No. (308.106) above. Bhoja cites it here with the introductory words : "कायप्रवृत्तिजः (शुद्धो) यथा —". See translation.

1163. See *ŚP* S. No. (273.100) above. Bhoja cites this *gāthā* here with the introductory words : "वाङ्-मनः-प्रवृत्तिजो मिश्रो यथा —". See translation.

1164. Bhoja cites this *gāthā* with the introductory words : "स (मिश्र) एवं (वाक्-)काय-प्रवृत्तिजो यथा —". See translation.

1165. See *ŚP* S. No. (275.100) above. Bhoja cites this *gāthā* with the introductory words : "मनःकाय-प्रवृत्तिजो यथा —". See translation.

1166. The *gāthā* is corrupt. The first half may tentatively be réstored as shown in Vol. I. The first half may be translated as follows : Look ! Don't reproach or be indignant with him. Even the sight of one's beloved is charming !" पडिभिंद (Sk. प्रति + भिद्) — to reproach, censure, be indignant with.

1167. See *ŚP* S. No. (544.152). Bhoja cites it here as an example of स एव (परावृत्तविषयेषु चेतनविषयः विशेषनिष्ठः।). See translation.

1168. Bhoja cites this *gāthā* with the introductory words : "गोत्रस्खलनतः सपत्न्यनुसन्धाने कल्पनानिष्ठो यथा —". See translation.

1169. Bhoja cites this *gāthā* with the introductory words : "अचेतनविषयः प्रत्यक्षविषयो यथा —". See translation.

1170. Bhoja cites this *gāthā* with the introductory words : "स एव (अचेतनविषयः) अप्रत्यक्षविषयो यथा —". See translation.

1171. Bhoja cites this *gāthā* with the introductory words : "अनिर्धारितविषयो यथा —". See translation.

1172. This *gāthā* is nothing but a repetition of the above *gāthā* — *ŚP* S. No. (1171.257).

1173. See *ŚP* S. No. (558.154) above. It may be pointed out here that the criticism levelled by Keith against "the Indian love of meaningless subdivision" and his complaint that "the definitions and the classifications are without substantial interest or value" find some support in Bhoja's elaborate treatment of topics relating to Māna. With a view to saving space we refrain from discussing these technical sub-divisions and their definitions and remain contented with the explanation and exposition of the Prakrit illustrations if and when necessary. Bhoja explains मानमोट्टायितम् thus : विलास एव काक्वादिनातिवक्रो मानमोट्टायितम् । - पृ. १०३१.

1174. Cf. with the second half : एअं चिअ अवसाणं दूरं पि गअस्स पेम्मस्स ॥ — GS IV.90; सहि ईरिसि च्चिअ गई -- पेम्माणं ॥ — GS I.10; ताणँ गुणग्गहणाणं --- तस्स पेम्मस्स । ---ईरिसअं जाअमवसाणं ॥ —GS(W) 940.

1175. Note : Read in the second half पंसुलिकअ णिम्मएण (? णिम्ममेण) and in the *chāyā* उन्नम; उन्नम (= "rise up from your stooping posture"). Prof. M. V. Patwardhan's comments : "The sense of पंसुलिकअणिम्ममेण is not clear to me. णिम्ममेण अणेण (पाअवडणेण) (What is the use of this affectionless (णिम्मम) bowing to my feet?) is all right. But I fail to see why the पाअवडण is said to be पंसुलिकअ. Perhaps पंसुलिकअ is to be understood as a separate word - a vocative singular form. "Oh, you soiled (or polluted) one," — (soiled or polluted or sullied or contaminated by your liaison with another woman, and your infidelity to me). The words एअं कहेउ पडिसिद्ध-दड्ढ-हिअअस्स pose a riddle. In एतत् कथ्यतां प्रतिषिद्ध-दग्ध-हृदयस्य, एतत् perhaps refers to अनेन पादपतनेन किम् — "Tell me this - what is the use of bowing at my feet?" But to whom does the phrase प्रतिषिद्ध-दग्ध-हृदयस्य refer? It cannot refer to the सुभग (lucky man) to whom the stanza is addressed. If it refers to the woman uttering the stanza, we expect प्रतिषिद्ध-दग्धहृदयाया: -- "tell this to me whose accursed heart (i. e., love) has been spurned (by you)."

1176. आहिआअ — (usually spelt as आहिआइ) = आभिजात्य noble birth, nobility.

1177. Bhuvanapāla reads फालेऊण य. This य or Bhoja's वि (in फालेऊण वि) is for metre.

1178. अवरज्झसु = अपराध्य commit love's offences (against me); पत्तिअ (= प्रतीहि, imper. 2nd pers. sing. from पत्तिअ — to believe).

1179. V. l. किं विलक्खो सि (किं विलक्षोऽसि) - Why do you feel embarrassed ? विलिअ = व्रीडित *(PSM)* ashamed, abashed.

1180. As observed in Vol. I, this *gāthā* is corrupt and obscure. The latter part of the first half of this *gāthā,* however, is not vitiated by any errors : इमिणा विसमक्खरेण णामेण. *Tentatively, the first half may be reconstructed as follows:-*
तुज्झ पिअ णावरज्झिअं इमिणा विसमक्खरेण णामेण ।
[तव प्रिय नापराद्धमनेन विषमाक्षरेण मान्मा ।]
Translation : My dear, this (my) name containing odd or troublesome letters has not offended you!

1181. पउत्तं = प्रोक्तम्; एत्ताहे = इदानीम्.

1182. अह = असौ See H. 8.3.87; संभावित—मार्ग: = श्रेष्ठपुरुषाणां समय: — the path followed by the honoured, respected men; or सब्भाविअ०= स्वाभाविकमार्ग — natural, straightforward (honest) course. The wife's speech is, of course, ironical; she speaks tauntingly as she has 'discovered' his infidelity to her.

1183. णिव्वरिज्जंति from णिव्वर. Read H. दु:खे णिव्वर: 18.4.3; णिव्वरइ = दु:खं कथयति speaks about pain (and sorrow). The second half : Real feelings of love (सद्भावा:) are difficult to express in the presence of the person one hates (द्वेष्यस्य पुरत:).

1184. Read in the *chāyā* निद्रा-गुरुके (= eyes heavy with drowsiness) मुहूर्तं सुप्यताम् = please sleep for a short while.

1185. अत्थक्क० = getting angry all of a sudden; खण० = becoming favourable or friendly the next moment; अलिअ० — adherence to or holding on to positions no longer true (= untrue statements once made), उम्मच्छर० = निरर्गल० = wild, unimpeded, vehement, mental agony.

1186. See for the text *ŚP* S. No. (768.190) above.

1187. See for the text *ŚP* S. No. (312.107) above.

1188. See for the text ŚP S. No. (494.143) above.

1189. माणइत्ती = मानवती = a woman angry from jealousy.

1190. अंकोल्ल = अङ्कोठ (See H. 8.1.200) Some identify it with a walnut tree, some others with *Aśoka* tree. Joglekar rejects the identification of *Aṅkoṭha* with *Akṣota* (= *Akroḍa* in Marathi). He says *Aṅkoṭha* is also known as *Sṛṅgāra-vela* (in Marathi).

1191. भज्जिहिसि (fut. 2nd pers. sing.) = भङ्क्ष्यसे — you'll be broken.

1192. It has not been possible for me to restore the second half which is incomplete and corrupt. The first half may be translated as follows : "I suffered (the humiliation of) being wrongly addressed (by my husband) by the name of another woman (- the sweetheart of my husband). I saw my beloved husband maintaining (all along) unchanged (i. e., cheerful) countenance (in spite of his committing a grave blunder in wrongly addressing me by the name of his sweetheart)".

1193. Read in the *chāyā* सहामहे in the first half and जीवश्च वल्लभे द्वे अपि in the second half.

1195. See for the text *ŚP* S. No. (1032.234) above.

1196. There is a pun on the word पाद-पतन — (i) पादयोः पतनेन - the lover's falling prostrate at the feet of his wife; (ii) पादस्य पतनेन - falling of the legs of the broken or badly made bed (दुर्घटित-मञ्चक).

1197. बहुवल्लह (= बहुवल्लभ) = Ladies' man, 'dear to many'.

1198. दुल्लह (= दुर्लभ) — difficult to obtain [दुल्लह on the analogy of सुलह (= सुलभ) - easy to obtain].

1200. Read in the *chāyā* खलु नु न.

1201. See for the text *ŚP* S. No. (915.214) above.

1202. Cf. with the second half the famous Paurāṇikī *gāthā* :

1203. भिउडीए वाहारो = भ्रुकुट्या व्याहारः — conversation (व्याहार) through the movements of the eye-brows.

1205. See *ŚP* S. No. (292.103) above.

1207. See for the text *ŚP* S. No. (612.164) above. Dr. A. M. Ghatage renders it into Sanskrit and translate it as follows :
"कस्य न श्रद्धा गुरुत्वे पत्युः प्रसादयतः।
यदि मानभञ्जनीः न भवन्ति हेमन्त-रात्रयः॥
Who will not have faith in the firmness of the husband who is soliciting, if there were not the nights of the cold season which break the pride?"

1208. See *ŚP* S. No. (328.110) above.

1209. एत्थ तुम्हे च्चिअ पमाणं — "In this matter you are the authority". In other words, "However it all depends on you whether to maintain anger or welcome your lover."

1210. महुमओ (= मधुमदः) = the intoxication caused by wine. It is one of the sources or factors that remove (or break) anger or indignation excited by jealousy (मानभङ्ग) (especially in women).

1211. The first half : गौरी who was frightened (भीता) by the loud laughter (अट्टहास) which comes from the skull (कपालमुक्त) that has been revived to life (प्रतिजीवित) by the nectar (अमृत) that falls from the crescent of the moon (चन्द्र — the बालचन्द्र worn on the head by Śaṁkara).

1212. Read Kāraṇagahiovimae --- (p. 1039). See *ŚP* S. No. (1190.260) above. Bhoja cites it here as an example of one of the causes of the loss of jealous anger, called *upavana-vikāsa* (a small forest, wood, grove, garden).

1213. Bhoja cites this *gāthā* as an example of one of the causes of the loss of jealous anger, called *surabhi-vana-vāta.* Says the comm. मल्लिका-पुष्प-परिमले प्रसर्पितमात्र एव झटिति मानिनीमानो विलीयते सान्त्वनं नापेक्षत इति । लीलावई०, पृ. १६.

1215. This *gāthā* illustrates प्रभात (day-break) as one of the causes of मानभङ्ग.

1216. This *gāthā* illustrates प्रदोष (evening) as one of the causes of मानभङ्ग.

1217. This *skandhaka* illustrates चन्द्रोदय (the moon-rise) as one of the causes of मानभङ्ग.

1218. This *skandhaka* illustrates प्रवासालम्बः (? प्रवासारम्भः) — to be about to set out on a journey — as one of the causes of मानभङ्ग.

1219. This *skandhaka* illustrates *virodhi-prādurbhāva* — appearance or rise of

opposing feelings as one of the मानोपशान्ति s — cessation, calming, appeasing of jealous anger. Prof. M. V. Patwardhan thus translates the stanza : "At the very sight of her dear consort, her heart (though) marked by unchecked emergence (प्रसर) of her jealous anger and beginning to overflow with joy, became wholly and solely intent on him and exclusively devoted to him." 'प्रसर = emergence'. "I am not sure about the correctness of this translation. You may give further thought to it and see if it can be improved."

1220. There is only one hint available regarding the context in which this *skandhaka* appears. It is प्रतिपक्षाभियोग - getting the upper hand or winning mastery or superiority over one's rival (in love). The *skandhaka* most probably is drawn from Sarvasena's *Harivijaya.* Rukmiṇī is the senior (or older) queen and Satyabhāmā is the junior or younger one. Kṛṣṇa offered celestial flowers of the Pārijāta tree to Rukmiṇī. This infuriated Satyabhāmā. In the course of appeasing her anger Kṛṣṇa promises to get her the celestial Pārijāta tree. Such a promise and favour which would humble Rukmiṇī's pride and joy was beyond her wildest expectation. So she is overjoyed; and her face beams with joy dispelling all her sulkiness and gloom. Keeping in view this background the stanza may be translated as follows :-

At his words which were so incredibly sweet, sweeter than even her own wishful fancies, her face worked out a complete transformation of her angry mood into something extra-ordinarily pleasant.

1223. Bhoja cites this *skandhaka* from *Harivijaya* as an example of विपक्षाभिभव (विपक्ष a female rival in love; अभिभव - disregard, disrespect, humiliation, mortification) of one's rival in love. *SK* (p. 727, v. 491) after quoting this *skandhaka* thus comments on it : अत्र सत्यभामाया रोषस्यापस्यापसर्पत: प्रहर्षस्य च प्रसर्पतो येऽनुभावा जिह्मावलोकन मुखप्रसादादयस्त इह संकीर्यमाणा: कविनोभयरसायत्तविभ्रममित्यनेन यथावदवस्थिता भवन्ति ----। Bhoja cites it again (p. 1211) with the introductory words : "मुखस्य मानकालुष्यापगमो मुखप्रसाद:, यथा — ।". On p. 1040 we read होइ अदूरवसाअं, on p. 1211 होळ अदूसपसाअं and in *SK* (p. 727, v. 491) होइ अ दूरपआसं. From these variants it is clear that *ŚP* originally read होइ अदूर-पसाअं (भवति अदूर-प्रसादं), whereas *SK* read होइ अदूर-पआसं (भवति दूर-प्रकाशं). Of these two readings, होइ अदूरपसाअं (Sk. अदूरप्रसादं) has to be accepted as the genuine reading in view of Bhoja's

statement अत्र सत्यभामाया ---- येऽनुभावा जिह्मावलोकन-मुखप्रसादादयः --- (*SK* p. 727) wherein he unerringly points out to the अनुभाव of प्रहर्ष viz. मुखप्रसाद.

Prof. M. V. Patwardhan remarks : "The phrase अदूरपसाअं should be rendered as not far away from conciliation (or appeasement)", "on the point of being appeased", instead of "fit to be appeased very soon."

1223. See *ŚP* S. No. (265.98) above. Bhoja cites it here as an example of प्रभातपरिभ्रंशः [? परिभ्रंशः- escaping, falling from loss of (māna - jealous anger)].
Incidentally, it may noted that the *Gaüḍavaho* text reads the second half as :

पाणोसरंतमइरं व फलिअचसअं इमा वअणं ॥

whereas the *ŚP* reads : पाणोसरंतमइरं व फलिअचसअं मुहं बाला ॥ and the *SK* (p. 627, v. 189) पाणोसरंतमइरं व फलिअचसअं व णिअं मुहं बाला ॥

1224. See *ŚP* S. No. (252.95) above. Bhoja cites it here as an example of one of the *mānopaśāntis,* called अवस्रंसन — falling down (or loss of) *māna* - pride or jealous anger.

1225. This *skandhaka* from *Harivijaya* is presented here in its corrupt form. Bhoja cites it to illustrate one of the *mānopaśāntis,* called *calana* (? moving or motion). Satyabhāmā was very anxious about Kṛṣṇa's safe return from his invasion of *Indra-loka.* When his arrival is announced to her by her retinue (of females), she is overjoyed. Her tears of joy block her vision and she is unable to see her dear beloved (husband), (and she is as it were pinned down to the place where she was standing).

1226. Bhoja cites this *skandhaka* as an example of one the *mānopaśāntis,* called *skhalana* (stumbling, tottering); he cites it again (p. 1210) with the introductory words: "मानहानौ निश्वसितानि माननिश्वसितानि । यथा -". माननिश्वसित thus means heaving (long) sighs by the *nāyikā* when she feels humiliated by her lover). He once again cites it to illustrate प्रियोपरोध (p. 1213) - [प्रिय + (उपरोध quarrel, disunion)] quarrel with one's lover.

Incidentally, it may be noted that V. Raghavan's list of *mānopaśāntis* (p. 56) does not mention चलनम् as one of the मानोपशान्तिs.

1227. Bhoja cites this *gāthā* as an example of one of the *mānopaśāntis,* called विघट्टनम् - striking asunder, forcing apart, smashing.
Read Ratnadeva's commentary on *Vajjālagga* (Prof. M. V. Patwardhan's edn.,

Gāthā S. No. (361), p. 96 : ---- कोऽर्थः । यन्नायिका मानं रचितवती (तत्) तावत्, यावद्वल्लभो दृष्टिगोचरं नेयाय । आगते तस्मिन् काकनाशं नष्टः । वज्जासणि (वज्राशनि) involves repetition, as वज्र and अशनि both mean one and the same thing i.e., the thunder-bolt.

1228. See *ŚP* S. No. (1082.242) above :

पृ. १००९ : तोइअपिआणुवत्तणमउलिअहिअआए एवसेसवहूओ ।
संभाविअच्छि हिओ हरिणा पादपडणम्मि तीए अमरिसो ॥

पृ. १०४१ : लोलअसुरअरुकारण मउलिअहिअआए सावसेसवलहुए ।
संभाविअ चिअ हिओ हरिणा पाअपअम्मि तीए अमरिसो ॥

पृ. १२०९ : तोइअसुरअरुकारण सउइअहिअआए सावसेअअहलहुओ ।
संभाविअ च्चिअ हिअओ हरिणा पाअपडणम्मि तीए अमरिसो ॥

Bhoja cites it here as an example of one of the *mānopaśāntis,* called उन्मूलनम् = eradication, destroying.

Comparing the text of this *skandhaka* given on three occasions the text is restored and presented as *ŚP* S. No. (1082.242).

Prof. M. V. Patwardhan's remarks : "If we emend सउइअ (*ŚP* p. 1209) as संउइअ (? संकुइअ), it will not offend the metre. मउलिअ would mean the same as संउइअ (?संकुइअ) - संकुचित - morose, depressed, sulking.

If the reading पिआणुवत्तण be accepted, the sense would be : "Whose heart (mind) was morose because of his humouring (obliging) his other beloved (viz. Rukminī)." This reading would be equally good. सावसेसलहुओ (anger) lingering and feeble (ebbing away). संभावित - entertained, harboured in the mind. संभावित एव हृत : was removed the moment it was entertained (by her). But this goes against सावशेषलघुक : (lingering and feeble). Except for this difficulty the translation would be all right."

1229. Bhoja cites this *gāthā* as an example of one of the *mānopaśāntis,* called *palāyanam* (fleeing, flight).

1230. Bhoja cites this *skandhaka* as an example of one of the *mānopaśāntis,* called *punarbhāva* (new birth).

1231. Read मउलिअ - अंबुअ-पसरा in the second half and in the *chāyā* मुकुलित०. Bhoja cites this *skandhaka* as an example of one of the *mānopaśama-lakṣaṇas,* called *nayananimīlana* - shutting the eyes.

Prof. M. V. Patwardhan's remarks : "दइआलोअपअत्ता - पअत्त = प्रवृत्त - proceeded.

Here engaged in (or intending to) having a look at her beloved consort. विअलिआ = विकलिता - disabled (on account of the uninterrupted flow of tears) or 'incapacitated.'

I think, we should emend quarter 3 as 'मउलिअ-अंबुअ-पसरा' = (मुकुलिताम्बुज-प्रसरा) (Bahuvrīhi compound) (मुकुलिताम्बुजस्य-प्रसर: इव प्रसर: यस्या: सा) — 'Whose operation (activity) was comparable to that of a closed lotus.' A closed lotus is a lotus without any activity. Similarly, her eyes, clouded with tears, were without any activity (of seeing) (were devoid of the activity of seeing) and consequently could not have the pleasure of seeing here consort."

1232. Read in the second half विलइअ-बिब्भम-गुणे and in the *chāyā* अधिज्य (- आरोपित-) विभ्रम-गुणे.

Prof. M. V. Patwardhan's remarks : "मोहण-सुहओ as connected with the arrow of Cupid, would stand for मोहन - सुभग: (arrow) beautiful because of the stupefaction (मोहन) produced by it (मोहनेन सुभग:); or (arrow) stupefying and beautiful (मोहन:च सुभग:च - कर्मधारय compound.)"

The reading वलइअ adopted in Vol. I needs to be emended to विलइअ. According to *Deśī* (p. 264), विलइयं अहिज्ज दीणेसु ।

विलइयं अधिज्यं दीनं च ।

विलइअ means 'having the bow-string up, stretched or strung' and this meaning perfectly suits the context.

With the correct reading विलइअ - (Deśī = अधिज्य, आरोपित) - विब्भम-गुणे, the problem does not arise.

Bhoja cites this *skandhaka* as an example of one of the *mānopaśama-lakṣaṇas,* called *mukha-prasādaḥ.*

1233. Read in the second half तह त सि मंदणेहो.

Bhoja cites this *gāthā* as an example of one of the many *mānopaśama-lakṣaṇas,* called *roṣa - pratibheda* (acc. to the list of given by V. Raghavan (p. 57) and *doṣa* (? pratibheda) acc. to the list given in *ŚP* (p. 1041). The *gāthā* conveys in a suggestive manner the feigned anger of the speaker of the *gāthā.*

The reading जणवाओ is the generally accepted one as against *ŚP* 's 'अण्णजणो.'

1234. Bhoja cites this *gāthā* as an example of one of the *mānopaśama-lakṣaṇas,*

called *akrama-nindā (akrama* = want of order, confusion; *nindā* = censure, blame, reproach).

1235. Bhoja cites this *gāthā* — which, however, has not been preserved intact — as an example of *mano-jugupsā* (self-condemnation, self-censure).

1236. See *ŚP* S. No. (989.227) above. Bhoja cites it here as an example of one of the *mānopaśama - lakṣaṇas,* called *mānānuyoga* (मान + अनुयोग = a question, examination, censure, reproof).

This *gāthā* reminds one of the famous stanza, especially the first half, of Amaru's stanza : क्षिप्तो हस्तावलग्न: प्रसभमभिहतोऽप्याददानोंऽशुकान्तं गृह्णन् केशेष्वपास्त-श्चरणनिपतितो नेक्षित: संभ्रमेण आलिङ्गन् योऽवधूतस्--।

1237. Read णिक्कइअव-मअणo in the second half and निष्कैतवमदनo in the *chāyā.* Bhoja cites this *skandhaka* as an example of one of the *māna-bhangopādhis,* called *madaḥ* (intoxication).

अगहिअo — "Not responding to the conciliations made by their lovers"; लघूकृत - humbled, tamed; कैतवनिरूपितमद : - निरूपित (= दर्शित) - मदकैतव (= व्याज:) = "displaying or making a show of intoxication as an excuse."

निष्कैतवमदन-लघूकृत: = (the young women), who were "humbled (tamed, over-powered) by their genuine (sincere, heart-felt) love."

1238. This *gāthā* (as presented in Vol. I) is metrically defective. If the first half of this stanza is reconstructed as shown below, the defect would be corrected.

माणो वामाणो चअ, माणं पारेहि ए घरब्भारं ।

(मानो वाऽमान: त्यज मानं पारय अयि गृहभारम् ।)

Bhoja cites this *gāthā* as an example of one of the *māna-bhaṅgopādhis,* called *prasaṅgopadhānam.*

1239. See *ŚP* S. No. (1002.229) above. Bhoja cites this *skandhaka* here as an example of *Pramādopadhāna; pramāda* means carelessness, neglience.

1241. Bhoja cites this *gāthā* as an example of *Kālopadhāna; kāla* means time (as in *deśa-kāla* place and time).

1242. See *ŚP* S. No. (1189.260) above.

1243. This *gāthā* is corrupt. It may tentatively be restored as follows :

सहि पाएसु छिवंती पिओ व्व कि वेलवेसि मं सुअंतिं ।
एहि णिमज्जसु पासे, पाउअ-मुहिआ ण मुणिआमो (?) ॥
(सखि पादयोः स्पृशन्ती प्रिय इव किं वञ्चयसे मां स्वपन्तीम् ।
एहि शेष्व पार्श्वे प्रावृतमुख्यौ न ज्ञास्यावहे ॥)
See translation.

1244. See *ŚP* S. No. (336.112) above. This *gāthā* illustrates *Suptopadhāna; supta* means sleep, asleep.

1245. Bhoja cites this *gāthā* as an example of the pleasure a 'proud' *nāyikā* obtains on seeing her husband / lover falling at her feet (pāda-patana).

1246. See *ŚP* S. No. (1124.249) above. Bhoja cites this *gāthā* here as an example of *prasahyāśleṣa* i.e., embracing forcibly, a (light and close) embrace by using force.

1247. See *ŚP* S. No. (321.109). Bhoja cites here this *gāthā* as an example of *cumbana - balātkāra* i.e., (impetuous and) forced kissings.

1248. See *ŚP* S. No. (1094.244). Bhoja cites this *skandhaka* here as an example of *Upālambhoktiḥ* i.e., speech marked by taunts, speaking tauntingly.

1249. Bhoja cites this *gāthā* as an example of *sneha - parīkṣā- (sneha* - love, attachment to, friendship with; *parīkṣā* - test, examination).

1250. Note : Please read in Vol. I (p. 272) पिअ गरुइआएँ. Bhoja cites thos *skandhaka* as an example of vipakṣābhibhava (vipakṣa-one's rival in love) + *abhibhava*-humiliation, mortification, disregard, disrespect.
णिव्वलंतसिणेहं (णिव्वल = णिव्वड, पृथक् - स्पष्टे णिव्वडः । H. 8-4-62), so णिव्वलंत = स्पष्टीभवन्; गरुइआएँ = गुरूकृतया; सौभाग्यगुणानाम् अग्रभूम्यां पदं न्यस्तम् - "set her foot on the pinnacle of the qualities that constitute a woman's good fortune (attractiveness in relation to her husband)." तीए is to be read as तीएँ for the sake of metre. *SK* (p. 678, v. 350) cites this *skandhaka* with the *utthānikā* : "कथाव्यापिनी नायिका यथा -". *ŚP* (p. 1224) cites this *skandhaka* as an illustration of रतिप्रकर्षोदयः शृङ्गारवृद्धिः । यथा -.

"तत्र रतिप्रकर्षनिमित्ताभिलषणीयालिङ्गनाद्यवाप्तिहेतवः, प्रियसन्दर्शन-प्रमोदवृद्ध्यादयः संभोगशब्दवाच्या भवन्ति ।" - शृङ्गारप्रकाश, पृ. १२२४.

1251. Bhoja cites this *skandhaka* from *Harivijaya* as an illustration of *lābha - viśeṣa* (a special gain or advantage). The acquisition of 'sura - druma' (celestial *Pārijāta* tree) is such as one could be proud of. He cites it again (p. 1221) to illustrate *parijana - pramodaḥ* (parijana - attendants, retinue — especially of females); pramodaḥ - excessive joy, delight). Prof. M. V. Patwardhan's remarks : "तं चिअ (तदेव) should be construed with तीएँ घरं --- Translate as follows : That very residence of hers (i. e., of Satyabhāmā), with the celestial tree planted at its entrance, full of esteemed (valuable) offerings *(upacāra)* of celestial flowers and with attendants plunged (immersed) (paritta = parita) in joy, was now observed (i. e., now appeared) to be as if different from its former self." (Read *aṇṇaṁ va* for *aṇṇaṁ ca*).

Perhaps *uvaāra* is to be equated with (or emended into *uvahāra (upahāra)* decoration, offering or arrangement."

I am happy to note that Prof. Patwardhan's suggestion about the reading "*upahāra*" finds support in the printed text of Mysore edn. — दार-ट्ठविअ-सुर-दुमं तं : चिअ कुसुमोपहार --- ० गपिअं ।
अण्णं च सच्चविज्जई परिओघ-परिंत-परिअणं तीए घरं ॥ - पृ. १०४७.

and दारट्ठविअ --- रमुमं तं चिअ संगमकुसुमोपआरस्सविअं
अण्णं वि सच्चहिज्जइ परिओस-परित्तग्घणं तीए घरं ॥ - पृ. १२२१.

His other suggestion, too-to read *'aṇṇaṁ va'* -- is welcome.

1252. Bhoja cites this *skandhaka* (from *Harivijaya*) as an illustration of *śṛṅgāra - vṛddhiḥ*. He cites it again (p. 1221) with the introductory words : *citta - santoṣo manaḥ-praharṣaḥ*: p. 1047 gives the text of this *skandhaka* as follows :-

शृङ्गारवृद्धिर्यथा - पणअपरिपूरणेणविरअभूसिअपिअअमागमेण ० गरुओ ।
पसरइ लद्धद्धामो अण्णोण्णवसितरेसहि तीए पहरिसो ॥

And p. 1221 : चित्तसंतोषो मनःप्रहर्षः, यथा —
पणअपरिपूरणेण अविरआसुअपिअआगमेण अ गरुओ ।
पसरइ लद्धद्धामो अण्णुण्णरसंतरेहिं तीए पहरिसो ॥
Now read *ŚP* S. No. (1252.272).

1253. This *gāthā* is adopted from *GS* (II. 124). 'उ' at the commencement of the *gāthā* is of course 'unwanted'. The second half reads differently :

अह होइ कस्स विरहो, होहिइ विरहम्मि को जिअइ ॥

GS(W). 124 : अह होइ कस्स विरहो, विरहे होंतम्मि को जिअइ ॥

1254. See *ŚP*. S. No. (310.107). Through inadvertance the text of the *gāthā* = (and its *chāyā*) are left out. Here they are :
अव्वो दुक्करआरअ पुणो वि तंतिं (? तत्तिं) करेसि गमणस्स ।
अज्ज वि ण होंति सरला वेणीएँ तरंगिणो चिहुरा ॥
(हंहो दुष्करकारक पुनरपि चिन्तां करोषि गमनस्य ।
अद्यापि न भवन्ति सरला वेण्यास्तरङ्गिणश्चिकुरा: ॥)

1255. See *ŚP*. S. No. (323.109) above.

1256. अणह (अनघ) = uninjured, safe; पुलएहि (प्रलोकय) See, look !

1257. See the Sanskrit extract in Appendix I.

1258. Read in the first half of the *chāyā* रुदत्यां मयि ---- क्षीयत अहमिव ।

1259. कुलवालिआ may be equated with कुलपालिका or कुलबालिका. कुलबालिका means, as a rule, a virgin, an unmarried girl of good character and born in a noble family. कुलपालिका (= कुलयोषित्, कुलवधू) generally means a chaste, respectable high-born woman of good family and good character. But the two words are often used indiscriminately or promiscuously.

1260. Dr. Bhayani includes this *gāthā* in his *Muktaka - Mādhurī* (*gāthā* no. 215, translation p. 109).

1261. This *skandhaka* illustrates the truth embodied in the famous line : 'अतिस्नेह: पापशङ्की ।'

1263. वणे = मणे (= मन्ये) = I think. Bhuvanapāla observes : वणे इति सखी - संबोधनम् ।

Hemacandra lays down one *sūtra* recording four senses of वणे. वणे निश्चय-विकल्प - अनुकम्प्ये च । VIII. 2.206; च covers the sense of संभावना - recorded in the preceding *sūtra* (अइ संभावने ।). भग्गमणोरह (भग्नमनोरथ) - an accursed, wretched or wicked person; अलसायंति - *denom.* from अलस (= droop).

1264. See *ŚP* S. No. (615.164) above.

1265. उप्फुसिअ = उत्प्रोञ्छित. The Prakrit word in this sense is spelt as उप्पुसिअ - wiped out, effaced.

1266. See *ŚP* S. No. (287.102) above. *SK* (p. 640, v. 243) too cites this *gāthā*.

1267. See *ŚP* S. No. (217.87) above.

1268. Read in the first half मए (? महं), and in the *chāyā* (? मम) अभव्याया :.

1270. See *ŚP* S. No. (301. 105) above. Read in the *chāyā* (second half) निगडानीव.

1271. See *ŚP* S. No. (775.192) above.

1273. See the Extract from the Sanskrit Commentary in Appendix I.

1274. Read in the first half of the *chāyā* गन्धोद्धुरानिलार्घित: ।

1275. Read in the first half of the *gāthā* - (? पिअ तुह प्पसाएण) ।

1276. Dr. H. C. Bhayani writes; "This is = Weber. 870. Weber has अहिअं सुण्णाइ, but in *ŚP* the first word is different (अम्भर ?). Possibly णिब्भरo. The second word is °सूण swollen; not सुण्ण. So it would be better if we can reconstruct as something like 'जग्गण (or जग्गिअ) - सूणाइं'-swollen due to keeping awake - sleeplessness or we can have तंबिर ('red')--."

1277. Read in the first half रुआवेइ.

1278. See *ŚP* S. No. (326.110) above. Read in the first half गअवईअ.

1279. Read in the first half - पडिवआएँ and in the second half दोब्बल्ल in Vol. I - p. 277. छण = क्षण a festival; Cf. छण with Marathi सण.

1280. Read in the first half गणिरीए.

1281. Read in the *chāyā* (second half) प्रियतम --- पङ्क्ति:.

1283. Read in the first half घरिणीए.

1285. See *ŚP* S. No. (1259.274) above.

1288. Read in the first half दो (= दु)ब्बल्लएहि.

1289. घरणी is no doubt recorded in *PSM,* but घरिणी is more frequently used.

1290. Read in the first half मुच्छिआएँ *metri causa,* and in the *chāyā* (first half) श्रुत:. This *gāthā* occurs earlier. See *ŚP* S. No. (614.164) above.- ण वोलंतो = न व्यतिक्रामेत् / व्यतिक्रामन्.

1292. Read in the first half सिहं (? सिहअं) *metri causa* and in the second half भामं भामं छण - पईवं and in the *chāyā* (second half) भ्रामं भ्रामञ्च क्षण-प्रदीपम्.

1293. See *ŚP* S. No. (486.142) above. Read in the second half - जलोल्लावरिल्लेण. Read *DŚS* (p. 15) : 'अवरिल्ल' शब्दस्तु उत्तरीयवाचकः ।

1296. See *ŚP* S. No. (755.188) above.

1297. See *ŚP* S. No. (247.95) above.

1298. Read in the first half विआसुव्वेल्ल --- णामिअ (? णूमिअ) and in the *chāyā* (first half) --- नामित (? छादित). उद्वेल means प्रसरणशील. णूमिअ = छादित. गोंदि (or गुंदि) is thus explained by the commentator on *Līlāvaī* (*gāthā* no. 80) : गुन्दिप्राग्भारो मञ्जरीभरः The commentator reads नामिअ as the *ŚP* text does (p. 1069) and explains (०भरस्तेन) नमितानि नम्रीभूतानि दलानि पत्राणि येषां तानि । A. N. Upadhye in his Notes to Lilāvaī (p 332) says : "गुंदि (or गोंदि is not traced in PSM; according to the दे. ना. II 95, गोच्छा गोंठी गोंडी गोंजी एते चत्वारो मञ्जरीवाचकाः. Some of them just illustrate variation in pronunciation ----."

1299. See the Extract from the Sanskrit Commentary in Appendix I.

1301. Read in the second half सहिओ in Vol. I - p. 281. See the Extract from the Sanskrit Commentary in Appendix I.

1303. Read in the first half in Vol. I - p. 282 मल-ल्लिअं ------ उम्मोएइ जाव हि वसंतो ।

1305. Read in the second half in Vol. I. p. 282 सज्जित-जीवामिव.

1307. जाआ० (= जाया - कपोल-सदृक्षतया) - because of its similarity with the cheek of his wife.

1308. See *ŚP* S. No. (587.189) above. लंबालइआ (लम्बालका) - one whose hair are long (long hair being a sign of beauty with young women); or whose hair are hanging loosely on her back (unoiled and uncombed - being a *proṣita - patikā.*)

1309. See *ŚP* S. No. (1257.273) above.

1310. पहिअस्स पआइ खलंति - the steps of the wayfarer falter.

1312. See *ŚP* S. No. (174.77) above. Add below the *chāyā* the source of the *skandhaka* in Vol. I - p. 283 *"Setu,* V-7." Read in Vol. I, p. 284, line 2 - last word as 'poetical'. See the Extract from the Sanskrit Commentary in

Appendix I.

1314. *PSM* records : रुञ्ज = रोदनं; गग्गर (or गग्गिर) = गद्गद, and for the illustrations of both these words cites the *gāthā* under discussion.

1315. अथिर (अस्थिर) uncertain, unascertained, doubtful; रसाअण (रसायन) a medicine supposed to prevent old age and prolong life, an elixir of life. तम (तम्) to be exhausted, be distressed, be disturbed or be perplexed.

1318. कीस = कस्मात् *ind.* wherefrom ? Whence ? Why ? Wherefore ?

1319. Dr. H. C. Bhayani reconstructs this *gāthā* as follows :-
"ओहिए दिणे उ विहुरा विवण्ण-मुहआ पओसिअं पंथं ।
ठिअ (? थक्क) - पहिअं गअवइ आसा-णडिया पुलोएइ ।।
(अवधेर्दिने तु विधुरा विवर्णमुखा प्रादोषिकं पन्थानम् ।
स्थित (विरत) - पथिकं प्रोषित-पतिका आशाव्याकुला प्रलोकयति ।।"

(The earlier part of the second half is metrically defective. If we read ठिअ-पहिअं गअवइआ आसा-णडिया पुलोएइ ।, the metre would not be violated.)
We may translate the *gāthā* as follows :-

On the day she had expected her husband to return home, the young woman full of distress, pale in complexion, saw in the dusk of the evening, someone halt on the road outside and felt the torments of hope.
[अवधेर्दिने means 'on the stipulated day of return from journey abroad.']

1322. Read in the second half दिट्ठे सरिसम्मि गुणे.

1324. उण्णमंते (मेहे) (clouds) rising high (in the sky); आमुक्क० who had (already) abandoned all hope of her life; ओरुण्णमुही (अवरुदितमुखी) with her face covered with tears.

1325. See *ŚP* S. No. (82.57) above; see the Extract from the Sanskrit Commentary in Appendix I.

1326. विसअ-सहोअरउ (= विष-सहोदर) brother of poison i.e., born out of the same source, namely, ocean; को बोल्लइ - Who says ? बोल्ल is one of the ten substitutes for कथ् to say, See H. VIII. 4.2.

1327. Add below the *chāyā* the source of the *gāthā* --- 'GSI - 29'. See *ŚP* S. No.

(679.175) above.

1328. See *ŚP* S. No. (614.164) above.

1329. पुलकितोद्गम (with her body) covered with goose-flesh or horripilation.

1330. See *ŚP* S. No. (616.165) above.

1331. See *ŚP* S. No. (632.168) above.

1332. Read --- 'attempts at' in Vol. I - p. 286. Credit goes to Dr. Bhayani for pointing out that the second half of this *gāthā* is identical with *GS* III. 6. He writes; "*GS.* 206 is as follows :-
ओहि-दिअहागमासंकिरीहि सहिआहि कुड्ड-लिहिआओ ।
दो-तिण्णि तहिं चिअ चोरिआए रेहा पुसिज्जंति ॥
(अवधि - दिवसागमाशङ्किनीभिः सखीभिः कुड्य-लिखिताः ।
द्वित्रास्तत्रैव चोरिकया (= चौर्येण) प्रोञ्छ्यन्ते ॥)

The second line of the *ŚP* verse and the *GS* verse is identical. The first line of the *ŚP* verse has a lacuna. A part of the beginning seems to tally with that of the *GS* verse. The rest may be either the result of confusion of the same text or may have a variant as its basis."

पुस (or फुस) is one of the nine substitutes for the Sanskrit root मृज् to erase, rub out, efface, obliterate, wipe off. Prof. M. V. Patwardhan in his edition of वज्जालग्ग, Notes pp. 481-482 gives the background and implication of the stanza. Curious readers may refer to those Notes.

1333. Read in the first half चिर-पवसिअ-दइअ-कहा - णिउणाहिः; and in the *chāyā* चिर-प्रवसित (= प्रोषित-) दयित - कथा - निपुणाभिः कथ्यन्ते ॥

1334. णवo the freshly plucked sprig or small branch of leaves;
पढमo accompanied by (सणाहो = सनाथ : = सहित :) the first mango - blossoms;
पत्थाणo placed on the top of the auspicious water-filled jar.

1335. The restoration of this *gāthā* is only tentative. Prof. M. V. Patwardhan wrote on occasions more than one:
"उत्तानकमुखघूर्णमानबाष्प (विरिमालणो ?) (वाअ). I think Hemacandra records विरमाल as धात्वादेश for प्रतीक्ष् to wait for, to await, i.e., to endure or bear the absence of something.

"महपअत्ता = महाप्रयत्नात् - with great effort." The reading विरिमालणोवाआ (= विरमालणोवाअs) could mean प्रतीक्षणोपाया: (See Hema. Gr. VIII. 4. 193)."

"First half, second quarter आउच्छणे = आपृच्छने (? आप्रच्छने) - at the time of taking leave or saying good-bye. Second half: विरमाल is recorded by Hemacandra as a धात्वादेश for प्रति + ईक्ष्. I, however, think that we should emend विरमालिआ into विरमाविआ (stopped) (by the tears turning round and round in the upturned mouth)."

"I do not think that there is any pun in मुहपअत्ता and वाआ. मुहपअत्ता वाआ = मुखप्रवृत्ता: वाच: 'or words emanating from or coming out of the mouth.' विरमालिआ would have to be equated with विरमिता: (stopped, blocked) and not with प्रतीक्षिता:, though it is true that Hemacandra gives विरमाल as a Prakrit धात्वादेश for प्रति + ईक्ष्. In Gāhākosa at 299 the धात्वादेश 'विरमाल' is found used and Bhuvanapāla paraphrases it by सह् to bear or endure. But Weber's version of the *Gāthā saptaśati* has the reading विरमावेउं, and *Sādhāraṇadeva* has the reading वोलावेउं. I think विरमाल can be regarded as an equivalent of विरमाल by changing the ल to व." --- "एए मुहपअत्ता वाआ can, as you say, be equated with एते मुखप्रवृत्ता: (i.e., आरम्भकाले प्रवत्ता:) वाता: and be taken as referring to the Malaya breezes. But मुहपअत्ता वाआ can also be equated with मुख-प्रवृत्ता: (i.e., प्रियतममुखप्रवृत्ता: or प्रेयसीमुखप्रवृत्ता:) वाच: and in that case it must be supposed that a pun is intended, पिअं standing for प्रियाम् or प्रियम्. I do not think that there should be any difficulty in एए च्चिअ वाआ with एता एव वाच: (Nominative plural) ---- it is to be understood that both the forms एआओ (or एयाओ) and एआ are permissible as Nom. or Acc. plural and in that case एअ चिअ वाआ can very well represent एआ चिअ वाआ (= एता: एव वाच:). There is no grammatical anomaly here as you apprehend." Dr. H. C. Bhayani wrote: "महु-पअत्ता = मधु- (वसन्त-) प्रवृत्ता:; विरमालणा or विरमालिआ presents difficulty; We require something like "mixed with."

1337. See *ŚP* S. No. (175.77) above.

1338. Prof. M. V. Patwardhan wrote regarding this corrupt *gāthā* :

"पत्तिअ० मेहचंद (? पत्तिअ मे णेहमिओ चंदे) सहि सूरदीवसिहाए ।
कज्जलपडणेण णह-खप्परम्मि दिअसेहि संकलिअं ।।
(प्रतीहि मे नेहमृगश्चन्द्रे, सखि सूर्यदीपकशिखाया: ।
कज्जलपतनेन नभ: कर्परे, दिवसै: संकलितम् ।।)

I think we must read कज्जलँ पडणेण for कज्जलपडणेण so that कज्जलं becomes the subject corresponding to the predicate (संकलितम्) or कज्जल can be regarded as a deinflected form used instead of कज्जलं---".

Dr. H. C. Bhayani proposed the following restoration:
"पत्तिअ ण मेहवंदं सहि सूर-दीवअ-सिहाए उ कज्जलं ।
+ + + पडणेण णह - खप्परम्मि दिअसेहि संकलिअं ॥"

but observes "सहिसूर is metrically defective". Ragarding the emendation proposed by me 'सहर' (पडणेण) he welcome it as a good suggestion.

1339. Read in the second half of the *chāyā* नूनमेषु दिवसेषु.

1341. लुंबीओ (= स्तबका:) - clusters of leaves and flowers; अंगण० = jasmine creepers in the front yard of the house; दार० (द्वारार्गला:) obstructions blocking the entrance to the house; पंथ - (पान्थ: -) a wanderer or traveller; पंथ - (पलोअणे) पंथपलोअण (= मार्ग - प्रतीक्षा) would be a better reading. It means "looking at the homeward way of the husband gone on journey" - since it is one of the ways of विरहिणी - विनोदन.

1345. Dr. H. C. Bhayani thus restores the *gāthā*:
"एअं पिए पेसिज्जउ अलाहि ओरमह किं थ लेहेण ।
लेहणिअ-बोलणोअत्त-हत्थ-गलिअं वलअं तिस्सा ॥
(एतत् प्रियाय प्रेष्यतामलम् उपरमध्वं (?उपरमस्व) किमत्र लेखेन ।
लेखनिका-निमज्जनापवृत्त-हस्त-गलितं वलयं तस्या: ॥)"

We may translate this *gāthā* as follows :-
A letter ? No, stop. Send this instead, her bangle which slipped down her hand, when she dipped her pen in the ink-pot.

1346. Read in the second half : रुद्ध-लोअण (रुद्ध-लोचन) - With eyes shut or closed; आहार (आधार) a basin round the foot of a tree; पलिअंति = प्रदीपयन्ति inflame.

1348. Read घरिणीएँ (in the second half).

1349. This verse may be translated as follows :
That day on which her husband was to come back home, out of her

impatience to greet him, she emerged hurriedly out of the river where she had gone with her lady companions or attendants for bath and offered reverentially to the sun a handful of water.

The expression वहणेक्क-कअ-जीअं is obscure.

1351. Read in the first half गवक्खओँ *metri causa.*

1353. Read सिविणअ-खणद्ध-सुत्तुट्ठिआएँ
and in its *chāyā* क्षणार्ध-.

1354. See *ŚP* S. No. (320.109) above.

1355. This verse may be translated as follows :-

How can these women, who have been pining for their husband, walk fast, when they have to manage their hands some way, so that their bangles should not slip off ?

The translation follows the reading *jeṇa*(Sk. *yena*) and not the emended reading jāṇu (Sk. *jānu*)

1356. Please read in the second half of the *gāthā* (Vol. I, p. 290) अवणिअ-खेअं.

This verse may be translated as follows :-

I must convey my greetings to you, my friendly Left Eye, your throbbing that convinces me of the arrival home of my man, has lifted the pall of gloom from my mind.

cf. : फुरिए वामच्छि तुए जइ एहिइ सो पिओ ज्ज ता सुइरं ।
संमीलिअ दाहिणअं तुइ अविअण्हं पलोइस्सं ॥
[स्फुरिते वामाक्षि त्वयि यद्येष्यति स प्रियोऽद्य तत् सुचिरम् ।
संमील्य दक्षिणकं त्वयाऽवितृष्णं प्रलोकयिष्यामि ॥]
— GS II. 37
— *ŚP* S.No. (320.109).

It may be translated as follows :-

Dear Left Eye, if your twitching predicts correctly and my man comes back home today, I shall reward you : I shall order the right eye to remain shut and reserve the pleasure of having the fill of the look of him for you alone.

1357. Read in the *chāyā* (second half) - वलयं.

1358. Read in the second half of the *gāthā* जामाउए.

1359. अत्थक्क - *(ind.)* unexpectedly.

1360. See *ŚP* S. No. (623.166) above.

1362. Read : For this Apabhraṁśa passage.

1364. Read in the first half of the *skandhaka* वेविउं. See the Extract from Sanskrit Commentary in Appendix I.

1365. The earlier part of the first half of the *gāthā* agrees with that of the *gāthā* bearing S. No. (826.199).

1366. Read in the first half of the *gāthā* दट्ठूण and in the second half बंधइ. अडआ = a wanton or unchaste woman.

1367. See *ŚP* S. No. (767.190) above.

1368. उक्कुरुड :- Read *DŚS* (p. 46): रासिम्मि उक्कुरडी, उक्कुरुडी अवकरराशि: । उक्कुरुडो रत्नादीनामपि राशि: । उक्कुरडी - a dung - hill; उक्कुरुडो - a heap of jewels; विहव्वत्तण = वैधव्य widowhood; णिप्फल - the heaviness and plumpness of the breasts being in vain (because of her widowhood).

1369. अडअणा = असती an unchaste woman; रुण्णं - रुदितं (wept); बाह० - with her throat choked with tears.

1370 to 1415 (both inclusive) : See the corresponding Extracts from the Sanskrit Commentary in Appendix I.

1416. वाएइ = वादयति plays (on the flute or lute); नच्चामि I dance (to his tune); चंचले पिम्मे - his love being fickle; वलेइ = वलयति bends (its body); थद्ध (स्तब्ध) - rigid or firm. Prof. M. V. Patwardhan observes : The idea is that even a creeper adjusts itself to the contours of a tree which is firm and rigid. How much more then is it necessary for a woman, like the speaker of the stanza, to adjust herself to the ever-changing moods and whims of her lover (or consort) who is fickle in his love? cf. *Vajjālagga*-Additional st. 119*3, p. 227."— The Gāhākosa, pp. 159.160 (st. 243).

1417. विकेइ = विक्रीणाति sells (barters); पामर - a farmer; पारिडि (= प्रावृति) upper garment; णिद्धूम [— निर्धूममुर्मुरौ (स्तनौ)] (breasts) warm like a smokeless chaff-fire; सामला (= श्यामला) a beautiful dark complexioned young woman (here, his wife); णिअच्छंतो — pres. part. nom. sing. of णिअच्छ - to see. Bhoja cites this very *gāthā* in his *SK* (p. 575, v. 11) with the introductory words : "रतिरूपेण हीनपात्रेषु रसाभासो यथा—". *ŚP* cites it to illustrate *Kaniṣṭhaḥ nāyakaḥ.*

1418. Read in the first half पुप्फवइअ म्हि and in the *chāyā* पुष्पवतीका (= पुष्पवती) अस्मि --- अदीर्घायुष्कः (= अदीर्घायुः) भवसि। Bhoja cites this *gāthā* as an example of *(mohādi-pradhānaḥ) tāmasaḥ nāyakaḥ.*

1419. This *gāthā* is in close agreement with *ŚP* S. No. (556.154) above. Bhoja cites it here as an example of *(pratikūla-vṛttiḥ) śaṭhaḥ (nāyakaḥ).*

1420. 'अंसू-मइलं' (soiled with tears) of course qualifies *'muhaṁ' (mukham)* (understood). Bhoja cites this *gāthā* as an example of *(artha-guṇa-saṁpad-yoginī) Kaniṣṭhā (nāyikā).*

1421. See *ŚP* S. No. (321.109) above. Bhoja cites it here as an example of *Kālaharaṇāsahiṣṇurdhīrā (? adhīrā) nāyikā. SK* (p. 645, v. 260) cites it with the introductory words : माने मान्यते येनेति यथा — and comments upon it thus : अत्र 'मान पूजायाम्' इति धातोः --- मान इति रूपम् । स हि प्रेयांसमस्याः पादपतनादिपूजायां प्रयोजयति ।

1422. See *ŚP* S. No. (736.185) above. Bhoja cites it here to illustrate *'parakīyā' (nāyikā)* a woman who is married to another.

1423. Read in the first half प्रार्थये / देहि. Through oversight the editor of the Mysore edition gives the Sanskrit *chāyā* of *GS* VII. 46 below this *gāthā* (*GS* I.20) which is altogether different — except the opening words *Alia-pasutta* from *GS* VII 460. These opening words must have misled him! Bhoja cites this *gāthā* (*GS* I.20) as an example of *Svayamupagatābhisārikā—abhisārikā* — "One that goes after her lover", is one who, being love-sick, goes to her lover (or makes him come to her).

1424. See *ŚP* S. No. (338.113) above. Bhoja cites it here as an example of one of the types of *nāyikā,* called *madhyamā (dāna-guṇa-saṁpad-yuktā). SK* (p. 638, v. 237) cites it with the introductory words : (संभोग-परीष्टिषु प्रथमानुरागानन्तरे =)

अत्रैव प्रगल्भायाः प्रियवाक्यवर्णनेन यथा —.

1425. Bhoja cites this *gāthā* as an example of *ahaṁkāravatī uddhatā* (vehement) *nāyikā*. हल्लप्फल = औत्सुक्य, enthusiasm, solicitude; पसाहिरि — given to (in the habit of) decorating or adorning; अज्जा = आर्या. The text as printed in Mysore edn (p. 1168) reads अज्झा in place of अज्जा. *DŚS* (p. 25) records it in five different senses (1) असती - an unchaste woman (2) शुभा - a beautiful woman (3) नववधूः - newly married girl (4) तरुणी - a young woman and (5) एषा - this woman.

1426. See *ŚP* S. No. (99.61) above. Bhoja cites it here with the introductory words : पण्याङ्गना वेश्या यथा—. *SK* (p. 689, v. 397) cites it with the introductory words : कुट्टमितादीनां कर्त्री विलासिनी यथा —.

1427. Bhoja cites this *gāthā* with the introductory words : अनेकपतिका सामान्या यथा —. Read in the *chāyā* मम वदनं.

1428. See *ŚP* S. No. (485.142) above. Bhoja cites it here as an example of one of the types of *nāyikā,* called (खण्डितप्रथमप्रेमा) खण्डिता — "(is one who) is filled with jealousy on discovering (her lover to be) disfigured through his relations with another (woman)."

1429. See *ŚP* S. No. (342.114) above. Bhoja cites it here as an example of one of the types of *nāyikā,* called *Pragalbhā (ratyupacāra-caturā pragalbhā). SK* (p. 684, v. 379) cites it with the introductory words : वयः कौशलाभ्यां संपूर्णा प्रगल्भा यथा—.

1430. See *ŚP* S. No. (1189.260) above. Bhoja cites it here with the introductory words : कालासहिष्णुर्धीरा यथा —.

1431. See *ŚP* S. No. (579.158) above. Bhoja cites this *gāthā* as an example of Lalitā *(nāyikā)* who does not maintain her haughtiness or anger for a long time ("नातिचिरमन्युर्ललिता यथा —"). *SK* (p. 639, v. 238) cites it with the introductory words : (संभोगपरीष्टिषु) मानानन्तरे स्त्रियाः कैतवस्मरणेन यथा —.

1432. See *ŚP* S. No. (687.177) above. Bhoja cites it here as an example of *svairiṇī nāyikā (ātma-cchandā svairiṇī). SK* (p. 688, v. 394) cites it in identical context.

1433. Bhoja cites this *gāthā* as an example of कलाचतुष्षष्टिर्गणिका — a courtesan skilled in various arts (lit. in 64 arts). *SK* (p. 689, v. 395) too cites it identical context: कलाचतु:षष्टिविद् गणिका यथा —.

1434. See *ŚP* S. No. (632.169) above. Bhoja cites it here as an example of '*uttamā*' *nāyikā*. *SK* (p. 683, v. 374) too cites it in identical context : नायिकागुणेषु सर्वगुणसंपद्-योगाद् उत्तमा यथा —.

1435. See *ŚP* S. No. (74.56) above. Bhoja cites it here as an example of स्वकीया — one's own wife as *nāyikā*.

1436. See *ŚP* S. No. (686.176) above. Bhoja cites it here as an example of (पश्चादूढा) कनिष्ठा नायिका. *SK* (p. 686, v. 386) too cites it with the introductory words: प्रथमोढा ज्येष्ठा यथा —.

1437. See *ŚP* S. No. (128.67) above. Bhoja cites it here as an example of स्वाधीनपतिका (नायिका) — who is her lover's absolute mistress. *SK* (p. 690, v. 402) too cites it in identical context : स्वाधीनपतिका यथा —.

1438. See *ŚP* S. No. (220.87) above. Bhoja cites it here with the introductory words : तत् (= नायिका) प्रतियोगिनी प्रतिनायिका यथा —. *SK* (p. 647, v. 263) cites this *skandhaka* with the introductory words : प्रेम मिमीते यथा — and comments upon it thus : --- तेन च यद्यपि करणभूतेनैवात्मनि रुक्मिण्यां च प्रियप्रेम्ण: परिमाणं सत्यभामा प्रत्याययति ---.

1439. See *ŚP* S. No. (711.181) above. Bhoja cites it here with the introductory words : लोके प्रतीतवृद्धय: संसिद्धा:। तत्र सार्ववर्णिक: कनिष्ठादिनायकस्य, स यथा —.

1440. Bhoja cites this *gāthā* with the introductory words : नायकोपगामिफल-विशेषोऽर्थिप्रतिनायिको यथा—.

1441. See *ŚP* S. No. (388.122) above. Bhoja cites it here with the introductory words : उपपतिरुपनायको यथा —. उपपति is a paramour. *SK* (p. 616, v. 147) cites it with the introductory words : (अनुभावेषु) चेष्टते यथा —.

1442. मुरला f. name of a river in the country of the Keralas. Bhoja cites this *gāthā* to illustrate *'anu-nāyaka'*, the younger brother of the *nāyikā's* husband (पत्यु:

कनीयाननुनायको यथा —).

1443. See *ŚP* S. No. (166.76) above. Bhoja cites it here with the introductory words : एवं सार्वलौकिक्युत्तमादिनायिका यथा —.

1444. See *ŚP* S. No. (203.84) above. Bhoja cites it here to illustrate *pratināyikā* (the rival of the heroine, a foil to the heroine) : नायिकाप्रतिपक्ष: प्रतिनायिका.

1445. See *ŚP* S. No. (51.52) above. Bhoja cites it here with the introductory words : नायिकाया: समीपम् उपनायिका यथा —. The term *'upanāyikā'* may be rendered into Engish a 'a secondary heroine' on the analogy of a *upnāyaka* — 'a secondary hero'.

1446. See *ŚP* S. No. (556.154) above. Bhoja cites it here as an example of *anu-nāyikā* (नायिकाया: कनीयसी = अनुनायिका) - lit. 'a younger sister of the heroine'. In the example cited however we find that she is not the younger sister of the heroine but her friend.

1447. Vide the Extract from the Sanskrit Commentary in Appendix I.

1448. Vide the Extract from the Sanskrit Commentary in Appendix I.

1449. The reconstruction of the *skandhaka* is only tentative. Read the first word as विअसंतेण. The latter part of the first half of this *skandhaka* is very obscure. The emendations in the second half were proposed by Prof. Patwardhan. With these emendations he thus translated the stanza : "Because of the dilating and fragrant lotus-face of the (ladies in the form of the) lotus-plants, it is known (perceived, concluded) that the cold season has departed and that the (ladies in the form of the) lotus-plants have been united with the vernal month."

1450. Bhoja cites this *skandhaka* as an example of a *nāyikā* (heroine). *SK* (p. 679, v. 356) cites it as an example of (आभासेषु) उभयाभासो यथा —. उभय stands for नायक and नायिका. Prof. M. V. Patwardhan's remarks : "I think that we should read अवरदिसाइ पत्थिअम्मि मिअंके in the fourth quarter of the stanza. (But this reading would violate the metre — V.M.K) 'when the moon embraced the eastern region (पुव्वदिसा) (at the time of the moon-rise), along with the moonlight (जोण्हा)

and also resorted (betook himself) to (i. e., made love to) the commencement of the *pradoṣa* (i. e., to the night) and when the moon, (also) started to go to the western region (अवरदिसा), how, oh my friend, can the night not waste away ?' The situation suggested (in the manner of the figure *samasokti)* is that of a woman (corresponding to रजनी), who cannot help wasting away when she finds her husband (symbolised by मिअंक) making love, by turns with a number of women (including herself). पूर्वदिशा is love no. 1, अपरदिशा is love no. 2, प्रदोषमुख (commencement of the night i.e., early night) is love no. 3. A man making love with several women besides his wife, is called दक्षिण नायक. The moon (मिअंक) symbolises such a दक्षिण नायक. Love play with several women by a man simultaneously is called गौयूथिक in Vāltsyāyana's *Kāma-sūtra* (II.6, 41-44). प्रदोषमुख is however difficult. प्रदोष itself is रजनीमुख (early night). Why is the मुख added to प्रदोष ? --- Perhaps प्रदोष symbolises a young girl and रजनी symbolises a grown-up (प्रौढ) *nāyikā.*"

1451. Bhoja cites this *skandhaka* to illustrate *pratināyikā* (the enemy of the heroine, a foil to the heroine). Here दूर means greatly, excessively; किलम्म or किलिम्म = क्लम्. Note : The Sun, the Day-Beauty and the Western direction represent the behaviour of a *nāyaka, a nāyikā* and a *pratināyikā. SK* (p. 453, v. 86) too cites this stanza as an example of the figure समाधि (- निरुद्भेद variety). The commentator जगद्धर thus comments upon it : --- इहात्यर्थधृतलौहित्येऽत्यर्थकृतानुरागे च दिनकरे सूर्ये वल्लभे चापरदिशं प्रतीचीमपरनायिकां चावगूहमाने संबध्नात्याश्लिष्यति च सति दिनशोभा वल्लभस्फुटदूषणमसहमानेव क्लाम्यति म्लाना भवति । अत्र च नायकत्वाद्यारोपणं रागादिपदैः श्लिष्टैः क्रियत इति निरुद्भेदता ॥ — सरस्वती०, पृ. ४५३.

1452. Bhoja cites this *skandhaka* as an illustration of उपनायिका (secondary heroine). *SK* (p. 679, v. 357) cites it as an example of तिर्यगाभासः. Prof. Patwardhan's remarks : ओरत्त० (बहुव्रीहि compound) whose pale (ओरत्त = अपरक्त) lotus is her face. वम्मह० — tormented by passion (love) ; सलिल०— spreading (resting) on the bed in the form of water; तीर० — lotus plant (creeper) growing on the bank (but spreading on the water); अल्लिअइ = आलीयते — approaches; वाआए गमेइ सहअरि — reaches its female consort with its (plaintive) cries. "The *cakravāka* approaches the lotus creeper growing on the bank and spreading (resting) on the bed in the form of water, whose pale-coloured lotus is its face, and who

is as it were tormented by passion, and then reaches (communicates with) its female consort with its doleful cries." "वम्मह-णडिअं व is an उत्प्रेक्षा in which the तीरनलिनी having a pale-coloured lotus for its face, is fancied poetically as a love-lorn woman, who also is ओरत्त-पंकअमुही (i.e., her face is comparable to a pale-coloured lotus — अपरक्तं पङ्कजम् इव मुखं यस्याः।"

1453. This is *GS* III.11. जहणारोहण (जघनारोहण) mounting on the waist i.e., being worn on the waist; (also mounting on the private parts of a woman in sexual intercourse); कणअ-डोर (दोर) — कंचीए दार दोरा य । दारो तथा दोरो कटिसूत्रम् । So कनक० = a golden waist-band or girdle which has secured its eminence (लद्ध-माहप्पो) by the grace of Agni and Varuṇa (i.e., by standing the ordeal of fire and water). "The reference here is to the practice of heating gold in fire and then dipping it in water (during the process of making ornaments from gold)." — *GK*-Part II - p. 147, v. 158. Here कनक-कटिसूत्र is poetically imagined to be the *nāyaka* on account of its natural position — it's being worn on the hips !

1454. See *ŚP* S. No. (1229.268) above. Bhoja cites it here as an example of *upanāyaka*. Here "Māna" (Jealous anger or Pride) is poetically imagined to be secondary hero — उपनायक.

1455. See *ŚP* S. No. (197.83) above. Bhoja cites it here as an example of *anunāyaka.*

1456. Bhoja cites this (and the next three) stanza(s) with the introductory words : नवोढायाः कामप्रौढिपिशुनमार्तवदर्शनं परिहारः, यथा —. सीमन्तः m. parting of the hair; सिद्धार्थकः m. white mustard.

1457. Dr. H. C. Bhayani thus restores the first half of the *gāthā* :
"बंधुरिअ-मुद्ध-मुहअंद-मंद-सीदुदिअ-हास-सुहआइं ।
(बंधुरित-मुग्ध-मुखचन्द्र-मन्द-सीतोदित-हास-सुभगे ।)"

The whole *gāthā* may now be translated as follows : The eyes of the newly married young damsels move to and fro in the midst of their female friends — the eyes that were pleasing with gentle and bright-white smile and that resembled the lovely crescent moon and that were feeble (or languid) on account of a sense of bashfulness.

1458. This *gāthā* is the same as cited earlier (p. 689, Mysore edn.) by Bhoja to

illustrate विनिगूहन, one of the four अधरारम्भs. For the text of the *gāthā*, its Sanskrit *chāyā* and translation, see Notes to *ŚP* S. No. (500.144) above.

1460. Bhoja deals with *parihāra-vilāsas.* He explains them as ऋतुमतीनामनुरागातिशयशंसिन: चेष्टाविशेषवेषादय: परिहारविलासा: । यथा —. This *gāthā* is cited in *SK* too (p. 620, v. 164) with the introductory words : हेलादिषु रागत: सहसा प्रवृत्तिहेतुश्चित्तोल्लासो हेला । सा स्त्रियां यथा —. In *Vajjālagga* it is recorded in the Appendix as an additional *gāthā* under the Section विरहवज्जा (p. 248, S. No. 389 * 4). The commentary on it runs as follows : --- हे सुन्दरि तव भुजलतायुगलं राजते । किंविशिष्टं भुजलतायुगलम् । हेला-हल्लाविय-थोर-थणहरं । हेलया हल्लापित: स्पृष्ट: स्थूलस्तनभरो येन । पुन: किंविशिष्टम्। सुरत-मन्दिर-द्वारे प्रिय-प्रतिरुन्धन-प्रसारितम् । Prof. M. V. Patwardhan, the Editor, thus translates it : "The two creeper-like (slender) arms (of the beautiful lady), stretched out in order to stop (पडिरुंभण) the dear consort and resting on the door-frame at the entrance of the bed-chamber and causing by their graceful movements her expansive and bulky breasts to vibrate (i. e., agitating the breasts), appear very beautiful (indeed)." — (p. 404).

1461. Bhoja cites this *gāthā* as an example of परिहारविलास. *SK* (p. 620, v. 166) too cites it with the introductory words : हेलैव सवचनविन्यासो हाव:। स स्त्रियां यथा —. चुलचुल — Hemacandra (VIII.4.127) lays down : स्पन्देश्चुलुचुल:। स्पन्देश्चुलुचुल इत्यादेशो वा भवति । स्पन्द् to throb, twitch; Mathurānātha Śāstri says : चुलचुलेत्युत्कण्ठातिशयसूचकमनुकरणम् । सरस्वतीकण्ठाभरणादिषु क्वचित् चुलचुलायमानाभ्यामित्यस्य स्पन्दमानाभ्यामितिच्छायोपलभ्यते । परंभावव्यञ्जनानुकूला प्राकृतशैली पालनीयेति न तथेहानुसृतम् । — गाथा०, पृ. २४८. छिक्को स्पृष्ट:। — touched; See Hema. VIII.2.138.

1462. परिहार shunning, avoiding. Note : Between v. 1462 and v. 1463 there is a Prakrit passage, which is corrupt and obscure.

1464. Bhoja cites this *gāthā* with the introductory words : कामिना पूर्वाह्ण-करणीयं पौर्वाह्णिकं यथा —. *GS*(W) 717 reads this *gāthā* as : अह सुअइ --- *SK* (p. 594, v. 64) as ओसुअइ. अह = असौ.

1465. Read p. 843 for 844. See *ŚP* S. No. (124.66) above.

1466. See *ŚP* S. No. (378.120) above.

1467. See *ŚP* S. No. (745.186) above.

1468. Bhoja cites this *gāthā* as an example of माध्याह्निकम् (to be done at midday or noon) Mathurānātha Śāstri says by way of उत्थानिका : स्वयंदूती पथिकमाह । Bhuvanapāla (p. 24, v. 51) observes : काचित् प्रपापालिका कंचिन्नरं रिरंसमाना विश्रामोक्तिव्यपदेशेन इदमाह । [प्रपा = a shed on the road-side containing a resorvoir of water for travellers (Mar. पाणपोई); so प्रपापालिका = A maid attending the road-side water-shed]. She cleverly invites the traveller to rest for some time in the road-side water-shed and spend the sultry summer noon making merry in her pleasant company.

1469. खुज्जंबएण = कुब्जाम्रेण by the dwarfish mango tree; हत्थाहत्थिं व (हस्ताहस्तिमिव) - effortlessly; हस्ताहस्ति (ind.) generally means "hand to hand", "in close fight". cf. however, Marathi "हाथोहाथ/हातोहात" (= सहजासहजी, चटकन्, effortlessly or quickly).

1470. See *ŚP* S. No. (638.169) above. Bhoja cites it here as an example of आपराह्णिकम् (= अपराह्णकरणीयम्) - a thing or an act to be done in the afternoon. *SK* (p. 613, v. 135) cites this *gāthā* to illustrate *'snāna'*. one of the *uddīpana-vibhāvas* [(उद्दीपनविभावेषु) चन्दन-स्नान-धूपादयः।]

1471. See *ŚP* S. No. (623.166) above. Bhoja cites it here as an example of आपराह्णिकम्.

1472. See *ŚP* S. No. (342.114) above. Bhoja cites it here as an example of आपराह्णिकम्.

1473. See *ŚP* S. No. (128.67) above. Bhoja cites it here as an example of आपराह्णिकम्.

1474-75. These two *skandhakas* from *Setu* are cited here by Bhoja to illustrate तमः (निशागमान्धकारः) — darkness. See the Extracts from the Sanskrit Commentary in Appendix I.

1478. Bhoja introduces this *skandhaka* with the words : इन्दोरुद्गमश्चन्द्रः (? श्चन्द्रोदयः)। यथा—. The moon-rise is being described : ताव अ सुवेल-धराहर etc. (p. 1186) "First half- There is श्लेष on कर, (1) rays (2) hands. (i)seized (grasped, supported) by the hand. (ii) pervaded by or suffused with the rays of the moon screened behind

the ridge of the Suvela mountain. दीसइ — appears to be as it were climbing up the sky, standing (resting) for a short while on the shoulder (of the moon); थोअथिआ (स्तोकस्थिता) appears to be used in the sense of स्तोककालं स्थिता; अंसं = अंसम्मि; ठिआ = स्थिता." — M. V. Patwardhan.

1479. "The crescent of the moon looks beautiful as if it were the tusk (of the elephant presiding over the eastern quarter of the sky), slender like the bow of Cupid made out of Aśoka flowers. I am not able to make out the exact sense of the words विदुमवलयद्ध-णिहार-हिरोग्गआ. Your rendering "and as it were created (उग्गआ = उद्गता) (arisen) from the half of the coral bracelet or frost or diamonds" appears to be conjectural and tentative. The crescent of the moon can be fancied as made out of a half of a coral bracelet or out of a diamond (ruby). But how can it be fancied as made out of णिहार (नीहार = frost) ? That is the problem. Could we conjecture as follows :
विदुमवलअद्धणिहा सिरोग्गआ अवरा (णु) दाढा सुहआ in quarter 2? Looking like a half of a coral bracelet and protruding (उग्गआ) out of the head (सिर) (of the elephant presiding over the eastern quarter of the sky). But could this emendation agree with the metre? I cannot say. Please make sure." - M.V. Patwardhan.
Prof. Patwardhan's emendation would, however, violate the *skandhaka* metre.

1480. "The night (then) displayed the orb of the moon as though it were her face itself with the filigree design in the form of the deer (i. e., dark patch) drawn on it (i. e., on the lunar orb) (also with the filigree designs of [liquefied] musk painted on it — i.e., on the face), and surrounded by its aura (परिक्षेप) which looked like the darkness dispersed on all sides by the rays of the moon. The sense of चुण्णइअ (चूर्णितम्) is not clear to me. रस is something liquid, while चूर्ण is something dry (powder). Should we emend चुण्णइअं into णिम्मविअं = णिम्मिअं = निर्मितम् = made out of ? जोण्हारसणिम्मविअं would mean : The moon-face of the night made out of i.e., consisting in, decorated with, oozing fluid moonlight? I agree with you that there is pun on मअ (1) मृग and (2) मद — i.e., मृगमद. " — M. V. Patwardhan. चुण्णइअ is paraphrased as धवलित by one of the commentators of *Setubandha*. So, with this interpretation the word चुण्णइअ wouldn't present any difficulty.

1481. "The moon first appears (literally becomes) (reddish) like coral; subsequently it appears to be possessed of particularly (i. e., very) bright (white) complexion, and finally (as the dark patch becomes conspicuous), it becomes (appears) like a mirror wherein is imaged (पडिमामुक्क = आमुक्क-पडिम, Bahuvrīhi compound, compare पडिमासंकंत in *Gāhākosa,* st. 8) the face of a lovely woman (विलासिणी), painted with filigree designs of musk (मअ-पल्लविअ = मृगमदपल्लवित = मृगमदचित्रित)." — M. V. Patwardhan.

1482. Bhoja cites this *skandhaka* with the introductory words : चन्द्रातपो ज्योत्स्ना — moonlight. To illustrate *'jyotsnā'* he cites three Prakrit stanzas and one Apabhraṁśa stanza. The stanza under discussion is corrupt. It may tentatively be reconstructed as follows :-

चंदाअवम्मि जाअइ, मारुअ-विहुअ-विडवंतर-समोवइए ।
कुमुउप्पलवावीण व, रूवं धवल-कसणं दुमच्छाआणं ॥
(चन्द्रातपे जायते मारुत-विधूत-विटपान्तर-समवपतिते ।
कुमुदोत्पलवापीनामिव रूपं धवल-कृष्णं द्रुम-च्छायानाम् ॥)

Prof. M. V. Patwardhan thus translates this stanza : "When the light of the moon descends (on the earth), the shadows cast by the trees, the interstices of whose branches are gently shaken by the (evening) breeze, put on (assume) the dark-white appearance of ponds (वापी), full of blue and white (night-blooming) lotuses (lilies उत्पल, कुमुद)."

1483. Read पअलंति in the second half and in the corresponding *chāyā* प्रचलन्ति. Prof. M. V. Patwardhan's remarks : "The sense of पअलंति (which you seem to equate with प्रगलन्ति and which you render as "appear to be dripping", is not clear to me. Would it not be better to equate it with प्रचलन्ति - become unsteady ?" वणाइं = वनानि = trees. He translates the stanza as follows : —
"The trees possessing lovely foliage and having the lunar rays filtering sparsely (विरल) through the interstitial places of the branches and becoming slightly (स्तोक) easily visible (सुखालोक), become as it were unsteady (swing to and fro) (पअलंति = प्रचलन्ति) (because of the gentle evening breeze) and dissipate (भिन्न) the foul rainy weather in the form of the darkness."

1484 The stanza may be restored as follows :-

दीपाअव-पिंजरिआ कामिणि-हसिअ-व्वहा (?प्पहा)-परिग्गह-सुआ (?सुहआ)।
होंति गवक्खोवलआ (? वगआ) कालाअरु-धूसरा (तरुण)-ससि-किरणा ।।
(दीपातप-पिञ्जरिताः कामिनी-हसित-प्रभाः परिग्रह-सुखदाः ।
भवन्ति गवाक्षोपगताः कालागरुधूसराः (तरुण-) शशि-किरणाः।।)

Translation : The beams of the newly risen moon, rendered tawny by the light of the lamps, resembling the laughter of young charming women, delightful when received (on one's person) entered through the latticed windows become grey like black aloe (sandal) wood.

Prof. M. V. Patwardhan's remarks : "Your restoration of the stanza and translation are all right. Only add 'and' before 'entered' and say : become grey like fumes of black aloe (sandal) wood (coils or curls of smoke issuing from aloe-wood pastils)."

1486. Bhoja now illustrates *Prādoṣikam (= niśa-prathama-yāma-karma).* The stanza may be restored as follows : —
सज्जिज्जइ उवआरो, अहो रइअं पि पुणो रइज्जइ सअणं ।
संभरिअ वाणि-अत्था अप्पाहिअ-पत्थिआ वि रुब्भइ दूई ।।
(सज्जीक्रियते उपचारः, अहो रचितमपि पुना रच्यते शयनम् ।
संस्मृत्य वाण्यर्थान् संदिष्ट-प्रस्थितापि रुध्यते दूती ।।)

Translation : The means of doing homage or showing respect are kept ready; the bed although already arranged, how surprising ! is again arranged (or prepared) ! Remembering (or Recalling to mind) the words of the message (to be sent) and their meanings the maiden messenger, who is entrusted with the message and who has although started (on his mission), is stopped (or restrained) from going ahead !

Prof. M. V. Patwardhan's remarks : "Your restoration of the stanza and its translation are O.K.. Only in the penultimate line say : 'already' for 'although'."

1487. This is a second example of *"prādoṣikam"* : Although she has sipped wine, she sips it again; she has a look at herself in the mirror she has again another look at herself in the mirror. "Because of mounting passion, she questions

her attendants about the tidings of her beloved though she has already asked them (once) and got the necessary information from them". M. V. P.

1488. This is the third illustration of *"prādoṣikam"*. See the translation. वाउलो = व्याकुल: —"delirious (at the thoughts the forthcoming bouts or rounds of sexual enjoyment." M. V. P.

1490. Bhoja now illustrates *prābhātikam* (= *pratyūṣa-kāla-karma)* : Read in the first half of the Sanskrit *chāyā* रजनी-वध्वा परिवर्तमानया. The expression 'अणद्धंतो व्व' in the fourth quarter, as found in Mysore edn., is obscure. Prof. M. V. Patwardhan's remarks : "In the Sanskrit *chāyā,* say परिवर्तमानया *(Inst. sing.)* instead of परिवर्तमानायां *(Loc. sing).* परिमलपिसुणो will have to be understood to be a Bahuvrīhi compound (परिमलो पिसुणो जस्स. पिसुणो being equal to सूचक: or व्यञ्जक:) and having the same sense as परिमलपिसुणिओ (- परिमलसूचित:) Your restoration and translation are O. K. --- The phrase मलिअताराकुसुमो is a Bahurīhi compound, qualifying पच्चूसो - "the dawn marked by the flowers in the form of the stars (मलिआणि ताराकुसुमाणि जम्मि) crushed (under her body i. e., under the body of रअणि-वहू), by the night-bride while changing sides during sleep. The instr. रअणिवहूए is syntactically to be connected with मलिअ as the agent (subject) of the act of crushing.

1491. Bhoja cites this stanza as another example of *prābhātikam* :

The expression जअणद्धंतदरपत्थिअं is corrupt and obscure. It may be emended as "णअणद्धंत-दर-पेच्छिअं (= नयनपर्यन्त-ईषत्-प्रेक्षितम्)" or "सअणद्धंत-दर-पत्थिअं (= शयनार्धान्तेषत् - प्रस्थितम्)". With the first emendation the stanza is translated by us. Prof. M. V. Patwardhan remarks: "I think we must read सअणद्धंत - दर-पत्थिअं (= शयनार्धान्तेषत्-प्रस्थितम्). णअणद्धंत makes no sense ------- I would translate the stanza as follows:-

The slight departure of women from a half portion of the beds (shared by them overnight with their consorts), with one foot placed on the ground (floor) (under the bedstead), and marked by (accompanied by) their lotus-like faces turned towards their beloved consorts (still lying on the beds) appears charming as if it were enchained (to the beds) by their love (for their consorts)."

1492. Bhoja cites this *gāthā* with the introductory words: एकमेव कुसुमनिर्भरं शाल्मलीवृक्षमाश्रित्य सुनिमीलितकादिभिः खेलनं क्रीडा, एकशाल्मली यथा-. "People gather round a big *Śālmali* tree, deck themselves with its flowers and play." (Jayamangalā). Bhoja mentions it as a game of hide-and-seek played by men and women round about a *Śālmali* tree. The hide - and - seek is done with closed eyes *(sunīmilitaka).* Now see translation. *SK* (p. 665, v. 302) too cites it in almost identical context.

1493. See *ŚP* S. No. (426.130) above. The text of the second half is presented here slightly differently :
अइउज्जुआ हआसा अहव पिओ से वराईए ॥
(अतिऋजुका हताशा, अथवा प्रियः तस्याः वराक्याः ॥)

1494. Bhoja cites this *gāthā* with the introductory words: यत्र कस्ते प्रिय इति पृच्छद्भिः पलाशादिनवलताभिः प्रियजनो हन्यते सा नवलतिका । यथा —.
The *gāthā* is corrupt and obscure. Dr. H. C. Bhayani reconstructs it as follows:-
"पाडेइ विदि (?) अंगम्मि जम्मि वि दिअरो (?) ---- णवलइअं ।
सअलावअवाइं संचलंति (संवलंति) से तम्मि आवसिउं ॥
(पातयति --- अङ्गे यस्मिन् अपि देवरः (?) --- नवलतिकाम् ।
सकलावयवानि (? सकलावयवा :) संचलन्ति (संवलन्ति) तस्मिन् आवस्तुम् ॥)"

The overall sense of the *gāthā* is appears to be : On whatever part of her body the (younger) brother-in-law gives a blow with the fresh twig (of *palāśa* or any other plant or tree), all other parts of her body hasten, as it were, to reside in that fortunate or lucky part. (For the game of *Navalatikā* or *Cūtalatikā* see *DHV* S. No. (12.8) above.)

1495. See *ŚP* S. No. (417.139) above. See also *DHV* S. No. (12.8) for the game of *Navalatikā* or *Cūtalatikā.*

1496. See *ŚP* S. No. (394.123) above.

1497. Bhoja cites this *gāthā* in his *SK* also (p. 623, v. 175). There the *utthānikā* runs as follows : चकितं स्त्रिया यथा -. चकितम् means : trembling, timidity, alarm.

1498 -1501. Bhoja cites these four stanzas from *karpūramañjarī* with the

introductory words : पाञ्चालमुनिप्रवर्तितभिन्नभाषावेषचेष्टितै: प्रहास-क्रीडा पाञ्चालानुयातम् (पाञ्चालानुयानम्, as mentioned by V. Raghgavan in his Bhoja's Śṛṅgāra Prakāśa (p. 63, and p. 654)] which is also known as *Bhūta - mātṛkā*. *SK* (p. 667, v. 309) illustrates "पञ्चाल्यनुयातं (? पाञ्चालानुयानं) भूतमातृका." Pāñcālamuni started or designed this festival which is fulll of fun *(prahāsa)*. The illustrative *gāthā* in *SK* describes a woman dancing in a frenzy as it were, unmindful of her slipping dress and ornaments.

In the *ŚP* the illustrative verses drawn from *Karpūramañjarī* describe the dances of the *Vaṭa-sāvitri-vrata* which include *smaśānābhinaya* with demon-masks. Now, read translation of these four verse. For details read V. Raghavan's *Festivals, Sports and Pastimes of India.*

1502. See *ŚP* S. No. (311.107) above. Bhoja cites this *gāthā* (and three more *gāthās*) as example/s of the pastime, called *navapatrikā* which he thus describes : प्रथमवर्षणप्ररुढ-नव-तृणाङ्कुरासु स्थलीषु शाद्वलमभ्यर्च्य भुक्तपीतानां कृत्रिमविवाहादिक्रीडा नवपत्रिका । तत्र च वरण-विधानादौ तेषामेवंविधा: परिहासा भवन्ति ।

Navapatrikā is a festival that falls in Autumn *(Śarad)*. In it the new-grown grass and foliage is worshipped. "After the worship of the grasslawns, men and women eat and drink and enjoy themselves with the celebrations of mock marriages amongst themselves. Lot of fun goes on in these mock weddings when the hand of the bride or bridegroom is asked, as all the people indulging in it are grown-up married folk." - V. Raghavan, ibid. p. 113.

1503. See *ŚP* S. No. (474.140) above.

1504. See *ŚP* S. No. (410.127) above.

1505. Read in the first half --- पुत्तिइ मा रुअ (व)सु---.

1506 - 1509. Bhoja cites these verses with the introductorv words : वर्षासु कदम्ब-नीप-हरिद्रुमादि (? हारिद्रकादि) - कुसुमै: प्रहरणभूतैर्द्विधा बलं विभज्य कामिनां क्रीडा: कदम्बयुद्धानि ।

"The *Kadamba-yuddha* is an interesting rain-time sport mentioned by Vātsyāyana and Bhoja. The *kadamba* is a tree blossoming with the advent of the rains. Couples repair to gardens and woods, arm themselves with

bunches of the fresh flowers of the *kadamba,* or other trees like *nīpa* flowering in this season, divide themselves into two rows and parties and stage a fight." - V. Raghavan, ibid. p. 111.

[1506. Read in the last line giving source in Vol. I. "p. 667."]

1510-1511. Bhoja cites these *gāthās* with the introductory words: अभिनवबिसाङ्कुरोद्भेद-समये (बिसाङ्कुरोद्भेदाभिरामं - सरस्वती, पृ. ६६८) सर: समाश्रित्य कामिमिथुनानां क्रीडा बिशा-(बिस -) खादिका । यथा -.

The *Bisakhādikā* is the autumn-sport in the lotus-pond in which lovers bathing in lotus-ponds bite at lotus-stalks and offer them by their mouths to each other or one snatches by the mouth the lotus - stalk in the other's mouth. The idea is the imitation of the sports of the swans which now adorn the autumnal lakes full of lotuses." --- V. Raghavan, ibid. p. 114.

1511. वहुण्णी ज्येष्ठ-भार्या (*DŚS.* p. 246).

1512 - 1513. Bhoja cites these two *gāthās* with the introductory words: एतेन (बिसखादिका-क्रीडावर्णनेन) नात्यूष -० (? अभ्यूषखादिकेक्षुभक्षिका) च व्याख्याता । - शृं. प्र., पृ. ११९४.

In his *SK* (p. 669) Bhoja cites the first *gāthā* with the introductory words : शमीधान्य: ान्यानामार्द्राणामेवाग्निपक्वानामभ्यवहारो अभ्यूषखादिका । यथा -.

And, the second, प्रथमत एवेक्षुभक्षणं नवेक्षुभक्षिका । यथा -. अभ्यूषखादिका - is the eating of unripe or green corns roasted in fire, something like *'huraḍā'* in Marathi. इक्षुभक्षिका is the eating of fresh sugar cane.

[1512. *ŚP* reads मअणग्गिणा करो मे दड्ढो, whereas *SK* (p. 669, v. 316) reads वाअग्गिणा करो मे दड्ढो. The expressions मअणग्गि and वाअग्गि are obscure. It is possible to read पाअग्गि (पाकाग्नि) ! Dr. H. C. Bhayani observes: "वाअग्गिणा is possibly पाअग्गिणा = पाकाग्निना and मअणग्गिणा is पयणग्गिणा = पचनाग्निना."]

1514. See *ŚP* S. No. (30.48) above. Bhoja cites it here to illustrate Indrotsava. (cf. शक्रमहो इन्द्रोत्सव: यथा -).

The *gāthā* is corrupt and obscure. The restoration is purely tentative and conjectural ! Read in the *chāyā* (firsty half) सङ्कुचित, and त्वां (for तं) in the second half. On my first draft wherein I had emended सचोच्छिअ to सक्कोज्झिअ (शक्रोज्झित), Prof. M. V. Patwardhan remarked : "सक्कोज्झिअ = शक्रोज्झित is not clear to me. Could it be संकोइअ = संकुचित ? दड्ढणाम cursed *(d)*. Could it be अज्ज जणो कह व वोलीणो ? ॥ (कह व = कथमिव). Sense not clear, context not clear."

The *gāthā* may tentatively be translated as follows :

"Desirous of seeing the Festival of Indra, how is it that that man, leaving you alone has gone today by that cursed narrow lane ?"

1516 - 1518. Bhoja cites this *gāthā* with the introductory words:

आश्विनपौर्णमासीविलास: कौमुदीप्रचार: । यथा -. It is also known as Kaumudījāgara.

"This is a festival of the first month of Śarat. As the name shows, it is the spending of the whole night awake in merriment in the moonlight. It falls on the full moon night of the Āśvayuja month ---. The *Jayamaṅgalā* says swings and gambling are the games indulged in by the people all through this night."

V. Raghavan : *Bhoja's Śr. Pra.* - p. 659.

SK (p. 668, v. 314) cites only the first *gāthā* as an illustration with the introductory words : आश्विने पौर्णिमासी कौमुदी / यथा -.

1517. चुण्णo a handful of camphor or sandal powder; हरिसुo beaming with a smile (उच्छलित expanding or bursting); फसलिहिमि *Fut. 1st pers. sing.* from फसल to cover, besmear.

1518. कद्दमिज्जंते = कर्दम्यमाने (= कर्दमयुक्ते क्रियमाणे)

1519-1520. Bhoja cites this *gāthā* (1519.318) with the introductory words :

दीपोत्सवो यक्षरात्रि: । यथा -. *SK* (p. 669, v. 315) too cites it with the same introductory words :

"The *yakṣa-rātri* is the Dīpalī festival known also as Dīpāvali. Bhoja calls it also Dīpotsava. Rows of lamps arranged artistically in all parts of the house form the chief characteristic of this festival. The name Dīpāvali is now applied in the South to the celebration in Āśvayuk, which is called also

Narakacaturdaśī. People take oil-bath in the early hours of the morning and don now clothes ----" V. Raghavan, ibid. p. 657.

1521-1522. Bhoja cites these two *gāthās* with the introductory words: स्पृहयन्ती व्रतमष्टमीचन्द्रकः । स हि चैत्रचतुर्थीतोऽष्टमचतुर्थ्यामुदीयमानः कामिनीभिराप्यते (कामिनीभिरर्च्यते - सरस्वती पृ. ६६४) । यथा —.

In identical context *SK* (p. 664, v. 298) cites only one example (the second *gāthā*).

"Śaradātanaya mentions the Aṣṭamīcandraka as a spring festival. Bhoja mentions this in both his works, and calls it by another name also; the *Spṛhayantīvrata.* This latter name means the vow or observance of a lady who yearns in love and suggests that it was observed by the lady to secure the object of her affection or to induce a more favourable attitude on the part of the husband. ----- As regards the main feature of this festival, Bhoja says that ladies in love worship the the Moon on this occasion." - V. Raghavan, *Festivals* ---- (p. 84).

The second illustrative *gāthā* is to be identified with *GS*(W) 346 :

ओसहिअजणो पइणा, सलाहमाणेण अइचिरं हसिओ ।
चंदो त्ति तुज्झ वअणे, विइण्ण-कुसुमंजलि-विलक्खो ॥
(आवसथिकजनः पत्या श्लाघमाने नातिचिरं हसितः ।
चन्द्र इति तव वदने वितीर्ण-कुसुमाञ्जलि-विलक्षः ॥)

Now see translation.

For an idea of the situation and centext of this *gāthā,* read *Gāhākosa* - Notes (to *Gāthā* S. No. 295, pp. 168-169) by Prof. M. V. Patwardhan. The reading अवस-हअ in v. 1521 and अवस - हिअ in v. 1522 should be corrected as अवसहिअ and its *chāyā* as आवसथिक (meaning a hermit, an ascetic). The *Spṛhayantīvrata* seems to be meant for ladies in love. Here the hermits are shown as offering a handful of flowers to the rising moon. The nature of *spṛhayantī-vrata* or *Aṣṭamīcandraka* requires to be further investigated.

1523-1524. This *gāthā* is cited as an illustration of the *Kundacaturthī.* In *SK* (p. 664, v. 299) too it is cited by Bhoja. He explains the festival as : यस्यां यवस्रस्तरेष्वबला लोलन्ति सा कुन्दचतुर्थी ।

This is a festival "in which young women spread *yava* twigs and blossoms in the gardens and woodlands and roll on them." This is referred to by Vātsyāyana by its other name *Yava-caturthī.* For details read V. Raghavan : Festivals... (p. 92); v. 1523 - उब्भेसअ (उद्भेषक = भीषण) terrifying (like a straw-man तृणपुरुष);v. 1524 - गोहण - (गोधन) herd of cows, multitude of cattle.

1525-1526. See *ŚP* S. No. (399.125) and *ŚP* S. No. (123.66) above. Bhoja cites these *gāthās* to illustrate the festival, called *Suvasantaka.* He thus explains it : वसन्तावतारदिवस : सुवसन्तक : । In *SK* (p. 664, v. 300) too Bhoja cites the second *gāthā* as an illustration of this festival.

The name 'Suvasatanka' corresponds to 'suprabhāta', a greeting of welcome. Suvasantaka is greeting the coming spring, and naturally, it is celebrated at the beginning of the New Year opening in Caitra month with the Vasanta season..." V. Raghavan, Bhoja's *Śr. Pra.* pp. 650-651.

1527-1528. *ŚP* cites these two *gāthās* as illustrations of Sahakāra-bhañjikā or Cūta-bhañjikā. *SK* (p. 666, v. 306) cites only the second *gāthā* as example of Cuta-bhañjikā.

ŚP thus describes or defines it : सहकार - कुसुम - पल्लवादिभञ्जनं सहकारभञ्जिका । *SK* thus explains चूतभञ्जिका:-यत्राङ्गनाभिश्चूतमञ्जर्योऽवरुज्यानङ्गाय बाणत्वेन दायं दायमवतंस्यन्ते सा चूतभञ्जिका ।

It means "the plucking of clusters of fresh mango blossoms at the beginning of Spring by young ladies and the offering of these as arrows to Manmatha, the flower-arrowed God of Love, who torments us with the most delicate things as his missiles." — V. Raghavan : Festivals --- (p. 90).

1529-1530. *ŚP* cites these two *gāthās* as illustrations of Dolā-vilāsa. *SK* (p. 664, v. 301) cites the first *gāthā* alone as an example of Āndolana-caturthī. "Āndolana - caturthī is the Swing Festival. It is mentioned also as the *Hindola - krīdā* in the *Jayamaṅgalā*. It falls on the third day in the bright fortnight of the Śrāvaṇa month. The *Śṛṅgāra - Prakāśa* calls it *Dolā-vilāsa.* ----- Enjoying the Swing is also part of the Spring festival ---" V. Raghavan: Festivals --- (pp. 111-112).

1531-1534. Bhoja cites these four *gāthās* as examples of "Returning Home." He cites these four *gāthās* with the introductory words: क्रीडान्ते गृहागमनं गृहप्रत्यागमः । It is Returning or Coming Home at the end of the game or sport or festival.

1532. See *ŚP* S. No. (592.160) above.

1533. विच्छुडिअ (विच्छुटित) = वियोजित, पृथक्कृत, दूरीकृत, separated. (छुड = छुट्.)

1534. बोरo --- 'a pair of plums growing from a single spray.' लज्जालुइणी = लज्जाशीला bashful, shy.

1535-1538. Bhoja cites these four *gāthās* with the introductory words : सख्यादीनां कर्मणि सहायव्यापारः Aiding or assisting the heroine in her affairs by her companions, friends, etc.

1535. Note Read in Vol. I - p. 320 ('1535' for '1235').

1536. See *ŚP* S. No. (372.119) above.

1537. See *ŚP* S. No. (481.141) above.

1538. See *ŚP* S. No. (955.221) above.

1539-1542. Bhoja cites these four *gāthās* with the introductory words : संभोगार्थं शरीरप्रतिकर्म प्रसाधनम् । यथा -.

V. Raghavan (Bhoja's *Śr. Pra.* p. 63) mentions 'प्रसाधनग्रहणम्' - the act of decorating, embellishment, (toilet and its requisites).

"पट्टिमुहट्ठिओ" is really difficult to understand. I emended पट्टि to पई and translated the stanza, of course, tentatively.
'पईमुहट्ठिओ' is metrically defective as 'jagaṇa' cannot be at the beginning of a *gāthā*.

वासअविमाणिआ (वासकविमानिता). A *vāsakasajjā nāyikā (a nāyikā* who adorns herself and her house for joy when her lover is about to come.) who is disrespected by her lover by not keeping the appointment seems to be the meaning of this expression - वासकविमानिता.
Prof. M. V. Patwardhan's remarks : "I think the वासक in वासकसज्जा means

निवास - residence. वासकसज्जा is a नायिका (woman) who keeps herself ready adorning herself with (splendid) clothes, ornaments, flowers and scents, in her residence, in order to receive and welcome her lover, who has made an appointment with her and whom she is expecting. वासके (निवासस्थाने) प्रियकरस्वागतार्थं सज्जा वस्त्रालंकारमाल्यदिधारणेन सिद्धा, वासकसज्जा ।
--- Apte cites साहित्यदर्पण, stanza 120 where it is said :

कुरुते मण्डनं या तु सज्जिते वासवेश्मनि ।
सा तु वासकसज्जा स्याद् विदितप्रियसंगम: ॥

Here the words सज्जिते वासवेश्मनि support the explanation of the word as guessed by me above."

1543. See *ŚP* S. No. (127.67) above. Bhoja explains the term गोष्ठीविहार and adds two stanzas from some work on Erotics (?).
The second stanza runs as follows :
सङ्गीतमत्र कलयेन्मृदुकाकलीभि: गाथा: पठेच्च मसृणं मदनाग्रदूती: ।
द्व्यर्थै: पदै: पिशुनयेच्च रहस्यवस्तु हृद्यं हसेच्च दशनांशुभिरुल्लसद्भि: ॥
Then Bhoja remarks तत्र गाथा यथा - पोढमहिलाणं जं जं --.

1544. Bhoja cites this *gāthā* with the *utthānikā :* द्व्यर्थपदप्रयोगो यथा - (with a view to illustrating "द्व्यर्थै: पदै: पिशुनयेच्च रहस्यवस्तु).

The *gāthā* is double - meaning. The uttānārtha (superficial meaning relates to *musala,* a pestle; the hidden meaning (रहस्यवस्तु) to (pestle - like) male organ.

1545-1548. Bhoja cites this passage with the introductory words : रत्यावासप्रवेशो वासगृहोपगमनम् । यथा —.

1545. For this *skandhaka* from *Setu,* vide the Extract from the Sanskrit Commentary in Appendix I.

Read in the Sanskrit Chāyā in Vol. I 'नि:सहोऽङ्गानि'.

1546. आइत्तपहं (पेच्छइ) "the young women gaze in the direction of the slightly lighted path" — Prof M. V. Patwardhan improves upon this reading:
"I cannot think of any better emendation of the Prakrit text than the one attempted by you.

Could आइत्तपहं stand for आइंत-पहं = आयत्-पथम् "the way by which their lovers

are expected to come ?" आइंताणं पिअअमाणं पहं (मग्गं) पेच्छइ । i.e., पिअअमाणं आगमणमग्गं पेच्छइ. आ + इंत from आ + इ = आगच्छ. In Sanskrit the present participle of आ + इ is आयत्. इंत may be formed directly from इ or from यत् by संप्रसारण (vocalisation) of य into इ."
Read in the Sanskrit *chāyā* 'जनोऽन्तः'.

1547. "Perhaps this is what a *Nāyaka* says about his beloved प्रियतमा who is engaged in painting the picture of young women in the situation described in the stanza. So we should say 'My beloved' instead of merely 'a beloved.'
In the second half what we expect is पुलकोद्गमपिशुनितकैतवमानविमुखं विलासिनी-सार्थम्. Actually however, पुलकोद्गम is here detached (segregated) from the compound and awkwardly displaced with its instrumental singular ending as an independent word. This gives rise to the fault, called सापेक्षसमास ----." Prof. M. V. Patwardhan.

1548. "समुहदंसणदिण्णं = संमुखदर्शनदत्तम् given (caused) by their looking at their lovers straight (without any constraint).
मअणपहुप्पंतलोअणो - पहुप्पंत must be understood as having the sense of a present passive participle. मदनप्रभूयमान (i.e., मदन-प्रभावित-लोचनः). ---The emendations and translation are all right in the circumstances." --- Prof. M. V. Patwardhan.

1549-1552. मदनार्तागामिकामिनी प्रतिपालनमभिसारिका प्रतीक्षणं यथा -.

1549. See the Extract from the Sanskrit Commentary in Appendix I.

1551. See *ŚP* S. No. (467.138) above.

1552. See *ŚP* S. No. (1423.303) above.

1553-1556. प्रियजनाह्वानाय सख्याप्तिसंप्रेषणं दूतीविसर्जनम् । यथा —.

1553. See *ŚP* S. No. (39.50) above.
Note : Read in Vol. I - p. 323 S. No. (39.50) for (36).

1554. cf. *Gāhārayaṇakosa,* S. No. 387. It reads किंचि in place of कीस proposed by me.

1555. See *ŚP* S. No. (936.218) above.

1556. For a parallel idea, cf. *ŚP* S. No. (950.220) and *ŚP* S. No. (966.223) above.

1557-1560. निमित्तविशेषात् प्रियाणां गमने स्वयं वा तत्र गच्छेदिति स्वयं वा गमनं यथा -.

1557. प्रतिपथं न नीयते दृष्टिः - "The eyes fixed on the entrance (द्वारगता दृष्टिः) are not retracted (or withdrawn)." - M. V. Patwardhan.

Note : मग्गओ = मार्गतः (Read अतो डो विसर्गस्य । हेम. 8. I. 37) 'मग्गे पच्छा' *DŚS*, मग्गओ पश्चात्.

For the sense of मग्गओ, cf. Marathi मागून, मागोमाग, मागे.

1558. See *ŚP* S. No. (971.224) above.

1559. See *ŚP* S. No. (454.136) above.

1560. See *ŚP* S. No. (1169.257) above.

1561-1563. प्राप्तस्याभ्युत्थानादिप्रतिपत्तिरागतोपचार : । यथा —.

Homage to / welcome to the person who has arrived-means respectful behaviour (प्रतिपत्ति) or reception by rising from a seat through politeness (अभ्युत्थान), etc.

1561. (संभावेउं) मआणसेणचलअं - this is obviously a corrupt reading. I have emended it to मआलसेहि (अंगेहि) ण चअइ (मदालसैर्न शक्यते ।) ण चअइ (= ण तीरइ) : The printed text in Mysore edn. reads ण चलअ. The original reading may have been ण चअइ or better ण चइअं = न शकितम्.

1562. उल्लावा (उल्लापाः) here means not merely "speech or words" but insulting words, taunting speech, taunts. विमुहिआ - विमुखित (lit. with the face averted or turned away from) - here, averse or disinclined to come out.

"If विमुहिआ is to be paraphrased as विमुग्ध (विमोहिताः) it will have to be understood as standing for विमोहिआ, the मो being shortened into मु, *metri causa.*

I am not quite sure about the meaning of प्रतिपत्तिभरसहाः translated by you as 'capable of expressing their respect (for their lovers)'."

Apte records "resolution, determination as sense no. 9 under प्रतिपत्ति. In the ligtht of this sense प्रतिपत्तिभरसहाः न भवन्ति can mean—

"They were not capable of bearing the burden (onus) of making up their minds

(about uttering the taunts which they wished to utter and which they were revolving in their minds throughout the day). But here the problem is about how can the taunts themselves (उल्लापाः) be said to be "incapable of making up their minds" ? Only the women can be said to be incapable of making up their minds about actually uttering the taunts harboured by them in their minds all the day." - Prof M. V. Patwardhan.

1563. The reading परिअंमावेलमओ in the Mysore edn. is rather obscure. Dr. Bhayani writes to say "Can परिकर्म + आपीड + मदः be of any help (qualifying वम्महो) ?." Prof. M. V. Patwardhan says : "I agree with you that Manmatha (Madana) cannot be possibly be said to be परिकर्मापीडमय [consisting of garlands worn as personal decoration (परिकर्म)]. The phrase is obscure and difficult."

"Usually the arms of women are compared with lotus-stalks and not with lotuses themselves (i.e., lotus flowers). So here we must understand तामरस-कोमल as standing for तामरस (= कमल) - मृणाल-कोमल."

धरेइ = धरति, धारयति supports, props up. But there is no convincing reason for saying that Madana supports or props up (or even restrains) the arms of young women, thrown up (raised) for embracing their lovers, unless the idea is that the arms of the young women were so debilitated (drooping) that they could not hold them in a raised position and consequently Madan had to prop them up." -- Prof. M. V. Patwardhan.

1564-1567. कूर्पासक-विभूषणादित्यागः कञ्चुकादिमोक्षः । यथा —.

1564. Read in the *chāyā* सर्वाङ्गाद् हृत.

Prof. M. V. Patwardhan remarks : "We must read सव्वंगुत्तारिएँ कंचुअम्मि मणिवलअणिबिडेँ परिचत्ते ।

-- ए in quarter one and डे in quarter two are thus to be read as short, *metri causa.* मणिवलअणिबिडेँ stands for मणिवलअसमुदाए. (thus णिबिड = समुदाय); विसूरिअं = खेदितम् = खेद : fatigue, exhaustion; रइलीलाविसूरिअं (= रति-लीला-खेदः) is a usual phrase used in Sanskrit and Prakrit poetry. --- The only hurdle that now remains is the word लालस. How can लीला (= क्रीडा) be said to be लालस (avaricious or greedy) about amorous sport ? Perhaps लीला means here foreplay (बाह्य सुरत - consisting in kissing, embracing, etc.), which is avaricious of (or greedy for) the climactic sexual act (आभ्यन्तर-सुरत), i.e., which terminates in the sexual act. That is

perhaps the only way to get over the hurdle posed by the word लालस.

I pray, may the exhaustion caused by the foreplay (लीला) terminating in sexual intercourse, in the case of the loving couple, look beautiful."

1565. For second half cf. : अवसररहिया गुणवंतया वि दूरे धरिज्जंति ॥
(अवसर-रहिता गुणवन्तोऽपि दूरे ध्रियन्ते ॥)

1566. Prof. M. V. Patwardhan remarks : "The restoration and translation are all right. Only [instead of] "This is an auspicious day", say "May this be an auspicious day" (पुण्याहम् इदं भवतु or अस्तु). See Apte's Dictionary under *puṇyāha.*"

1567. Prof. M. V. Patwardhan writes to say: "You are right in saying that तिलआ vitiates the metre, while तिलअ does not. But as you say तिलआ (a kind of necklace) better suits the general idea in the stanza, than तिलअ (= तिलक - frontal decorative mark). So it would be advisable to shorten तिलआ into तिलआँ, *metri causa.* It is unusual for women to remove the frontal decorative mark at the time of love-making, although that is not completely ruled out, as the presence of even a *tilaka* mark on the forehead may be regarded as a hindrance to complete contact between the forcheads of the women and of their consorts."

1568. Bhoja cites this *gāthā* as an example of Ratārambha - (the beginning of sexual enjoyment).
मज्झं - (मध्यम्) waist; महावत्त (महावर्त) - a great whirlpool; भमाडिअ - (भ्रान्त) - moved round and round.
"लङ्घिउं (= लङ्घितुम्) should be equated with उल्लंघिउं (= उल्लङ्घितुम्) - is not able (ण तरइ) to transgress (go further down beyond) her waist (towards her genitals);
घूर्णति तत्र तत्र एव - moves round and round here and there (in the region of the waist), as if caught and made to rotate in the whirlpool (of the young woman's navel)." — Prof. M. V. Patwardhan.

1569 - 1570. तत्र देशकालोत्कण्ठादिभिर्मानापचयो मानशैथिल्यम् । यथा —. शैथिल्य or अपचय means: diminution, decrease, dwindling, waning; so, मानापचय or मानशैथिल्य means dwindling or waning of jealous anger or haughtiness or pride.

1569. See *ŚP* S. No. (252.95) above.

1570. See *ŚP* S. No. (265.98) above.

1571. गच्छतो मानस्य चिह्नानि मानापगमनलिङ्गानि - signs of waning away of one's jealous anger, haughtiness, pride. See *DR Avaloka* S. No. (24.33) above.

1572-1573. प्रियेण मानवैमनस्यादि-पृच्छा प्रियाभ्युपपत्तिः । - अभ्युपपत्ति means approaching in order to assist; favour, the conferring of a benefit or kindness. Inquiring about the jealous anger from one's beloved by her lover.

1572. See *ŚP* S. No. (1090.243) above.

1573. See *ŚP* S. No. (1098.243) above.

1574. See *ŚP* S. No. (1098.244) above.

Bhoja cites this *skandhaka* with the utthānikā :

सामवाक्यानि परिसान्त्वनानि । यथा -.

परिसान्त्वन - the act of consoling, friendly words, flattering speech, words intended to contribute to appeasement or to waning of jealous anger, conciliatory speech.

"We must understand अवधार्य to mean विचार्य (considering, taking into consideration), even though the dictionary may not have recorded this sense.

The words अगणयित्वा इदम् are obscure, as we do not know the contextual background of the stanza.

I do not think that the difficulty can be overcome by taking इदम् as referring to the jealous anger of the *nāyikā.*" - Prof. M. V. Patwardhan.

इदम्, on second thoughts, may be taken as referring to the "love" of the *nāyikā* for the *nāyaka*.

1575-1576. विप्रियेषु कारणान्तरोपन्यासः स्खलितगोपनानि । यथा —.

Hiding or concealing (गोपन) of love's offences by advancing one excuse or the other, putting forth one ground or another to explain away the love's offence.

1575. See *ŚP* S. No. (224.89) above.

1576. See *ŚP* S. No. (1093.244) above. Bhoja cites it here again as an example

of *skhalita-gopanam* (hiding of love's offence by advancing an altogether different cause or ground). Prof. M. V. Patwardhan thus comments upon the restoration : "In the second half the words "वचनीयं निमित्तमपि तव रोषे जातम् ।" do not present any difficulty. - '(Though I gave no cause for your anger) still a scandal, baseless scandalous rumour or report about my unfaithful conduct has become the cause of your anger.' The word प्रियम् (qualifying निमित्तम्) really creates a problem. You have rendered it as "a handy or convenient cause". I am not satisfied with the use of प्रियम् in this sense. We can get over the difficulty, if we read पिए (= प्रिये) (Voc. Sing.) instead of पिअं (= प्रियम्). प्रिये दयिते — 'O, my dear love or wife'."

1577-78. पादपतनं प्रणिपात:। यथा—.

1577. See *ŚP* S. No. (1082.242) above. Bhoja cites it here again as an example of प्रणिपात: (falling prostrate at the feet of one's love/beloved).

1578. Bhoja gives this *skandhaka* (from Harivijaya) as another example of "पादपतनं प्रणिपात:". Prof. Patwardhan's remarks (on this tentative restoration) : "I cannot think of a better restoration. I would translate as follows :-

Hari, though smiling (with satisfaction) fell at her (Rukmiṇī's or Satyabhāmā's ?) feet, holding his coronet in place by both of his hands (for fear that it may tumble on her feet), as she had given to him the delights of sexual union, far exceeding that which he thought of in his heart (mind). हिअआणुचिंतिअ ... संगमसुहाए (बहुव्रीहि compound) — from (or with) whom he had enjoyed the delights of sexual union for surpassing his expectation about them in his mind."

1579-1580. प्रियप्रणामविगमनहेतव: प्रियोत्थापनानि। यथा —.

1579. See *ŚP* S. No. (774.192) above. The word वेग in हर्षवेगोच्छलित "may be equated with आवेग — excitement, agitation, flurry (caused by joy)."

1580. The text of this *skandhaka,* probably from Sarvasena's *Harivijaya* is somewhat corrupt, especially in the second half. Tentatively, it may be translated as follows : The dense or thick horripilation (or goose-flesh) produced by the happiness or rapture caused by love on her person

thoroughly or completely banished the highest joy from the heart of her rival who was greatly humbled. Prof. M. V. Patwardhan's remarks : "Your restoration of the stanza is O.K.. But the sense of the stanza is obscure, because the stanza contains in its two halves two विशेषणs (viz., (1) तस्याः अनुराग --- पुलकोद्भेदः — a Bahuvrīhi compound, and (2) संदूरावनमितसपत्नीहृदयात् उद्वासितहर्षोत्कर्षः). But there is no विशेष्य (subject) qualified by the two विशेषणs. Hence it is difficult to translate the stanza. Further, the context is not clear. It cannot be said whether तीए refers to Rukmiṇī or Satyabhāmā. Probably it refers to Rukmiṇī."

1581-1582. बाष्पापनयनमश्रुमार्जनं यथा —. अश्रुमार्जनम् wiping one's eyes, wiping one's tears.

1581. See *DHV* S. No. (40.14) , *ŚP* S. No. (308.106) above.

1582. *SK* (p. 633, v. 214) too cites this *gāthā* with the introductory words : मानानन्तरे चुम्बनं यथा—.

1583-1584. व्यलीकानुचिन्तनम् अपराधस्मरणम् । यथा —. व्यलीक or अपराध is a lapse, a love's offence.

1583. cf. *ŚP* S. No. (1026.233) (Mysore edn. p. 994) above. Read in Vol. I. p. 328 : 'Vide S. No. (1026)' and for the Prakrit text, its Sanskrit *chāyā* and its translation read Notes to *ŚP* S.No. (1026.233). Prof. M. V. Patwardhan's remarks and translation of the stanza read as follows : "संभरिअ + अवराह would become संभरिआवराह. In संभरिआवराह, आ appears to have been shortened into अ *metri causa*. I think संगलंत should be emended into संवलंत.

Translation : Her heart delighted at that moment (or time तक्खण = तत्क्षणम् = तस्मिन् क्षणे), but mixed (sullied संवलित) with anger at the recollection of the offence (offered by her consort), though (on the point of) retreating (receding) (from anger) heavily (गरुअं = गुरुकम् adverb) sank back (again) into anger. (अमरिसे चिअ णिसम्मइ). णिसम्मइ = निशाम्यति is awkward. Could it be णुमज्जइ (or णिमज्जइ) ? तीएँ गरुअं णुमज्जइ (or णिमज्जइ) ओणिअत्तं पि अमरिसे चिअ हिअअं ।।"

Incidentally, it may be noted that णिसम्म (अक) (नि+सद्) १ बैठना २ सोना, शयन करना is recorded in *PSM*.

1584. Bhoja gives this *skandhaka* as another example of Aparādha-smaraṇam. "The

indistinct words of gay (or amorous) women, which though taken off (chosen in the mind) for utterance are forgotten by them, and which for a moment produce (inspire) embarrassment (shame) at the recollection of the lapses committed by their consorts, are charming (सुहअं) as they stumble under the influence of the inebriation of wine.

The subject is विलासवईणं जंपिअं. The predicate (विधेय) is खलंतमहुमअसुहअं. The remaining words is Nominative singular are adjuncts qualifying the subject.

1585-1586. मानविमनस्कता मानवैमनस्यानि । यथा—.

1585. See *ŚP* S. No. (1134.251) above. Here Bhoja cites it to illustrate मान-वैमनस्य dejection, depression, melancholy caused by jealous anger or sulkiness).

1586. See *ŚP* S. No. (1100.245) above.

1587-1588. मानहानौ निश्वसितानि माननिश्वसितानि। यथा —. मान-निश्वसितानि — Heaving sighs because of humiliation, breach or loss of honour (or loss of firmness, patience).

1587. See *ŚP* S. No. (1226.267) above. दूरोसरंत — सरणं — marked by receding (or recession) of the memory (of the offence commited by him).

1588. "The compound अहिणवमइरामोअपडिबद्धवगाहपसरं is obscure and difficult. The scope (or operation) of मन्मथ (Cupid) (passion) cannot really be said to be hindered by fragrance of fresh wine; on the contrary, it should be intensified or augmented. Can we take पडिबद्ध (प्रतिबद्ध) to mean : connected with, (i. e., produced by) (the fragrance of fresh wine)? The proud lady, although her passion was augmented (excited) by the fragrance of the fresh wine (imbibed by her) --- heaved swift sighs because of the loss of her mental firmness, fixing her glance on her consort. She sighed perhaps because her estrangement from her consort was too serious to be overcome by the intensification of her passion due to the drinking of fresh wine.

I am not, however, sure if I have correctly caught the line of reasoning underlying the stanza." — Prof. M. V. Patwardhan.

1589-1590. मानापगमादनुरागवृद्धौ सात्त्विकाविर्भाव: स्वेदरोमाञ्चौ यथा —. स्वेद - perspiration; रोमाञ्च

- horripilation, goose-flesh, two of the eight *sāttvikabhāvas* described by Bharata in his *Nātya-śāstra.*

1589. अकिअ-उव्वरिअं (अकृतोर्वरितम्) : Works on dramaturgy lay down six expedients to remedy the beloved one's resentment (mana) :

यथोत्तरं गुरु: षड्भिरुपायैस्तमुपाचरेत्।
साम्ना भेदेन दानेन नत्युपेक्षारसान्तरै:॥
(तत्र प्रियवच: साम भेदस्तत्सख्युपार्जनम्।
दानं व्याजेन भूषादे: पादयो: पतनं नति:॥)

1) Conciliation 2) Dissension 3) Offering gifts 4) Humility 5) Indifference and 6) Diversion. साम is the use of endearing words; भेद, the winning over of her friends; दान, regaining her favour by giving her ornaments and the like; नति, falling at her feet; उपेक्षा, indifference towards her, or disregard of her and रसान्तर is the interruption of her anger through impetuosity or sudden frightening, joy or the like.

Hari employed the expedient 'पादयो: पतनम्'; he was not required to employ any of the other five expedients to drive away Satyabhāmā's anger or resentment.

1590-1591. तद्वदेव कपोलोष्ठस्फुरणानि कपोलोष्ठस्पन्दनानि । यथा —. कपोलोष्ठस्पन्दनानि — the throbbings or quiverings of the cheeks and the lips.

1590. See *ŚP* S. No. (1147.253) above.

1591. See *ŚP* S. No. (295.104) above.

1592-1593. मुखस्य मानकालुष्यापगमो मुखप्रसाद:। यथा —. मुखप्रसाद — the joy or grace spread on the face, the light of the countenance, graciousness of aspect.

1592. See *ŚP* S. No. (1232.269) above.

1593. See *ŚP* S. No. (1222.266) above.

1594-1595. व्यलीकोद्घट्टनम् (? उद्घाटनम्) उपालम्भ:। यथा —. Upālambha (taunting) is the act of unveiling, exposing, uncovering of the consort's offence, lapse, unfaithful conduct towards one's wife.

1594. See *ŚP* S. No. (1007.230) above.

1595. See *ŚP* S. No. (1108.246) above.

1596-1597. मानशल्योद्धरणमवज्ञाभ्रंशः। यथा —. अवज्ञाभ्रंश is the act of drawing out, taking out, extricating the dart of pride; (अवज्ञा० literally means cessation of being treated with contempt or indifference.)

1596. "There is tautology between वअणं (first quarter) and मुहं (fourth quarter). But that cannot be avoided except by emending वअणं into णअणं, which would remove the tautology." MVP.

1597. See *ŚP* S. No. (627.167) above. "पडिबद्ध = प्रतिबद्ध usually means 'blocked, impeded, hampered'. But that sense is unsuitable here. So 'deep-rooted' is all right. Of course in this case we must equate पडिबद्ध with परिबद्ध." MVP.

1598. प्रियानुगमनचिह्नानि प्रेमलिङ्गानि [V. Raghavan reads *premāiliṅganas (?) Śr. Pra.* p. 64].

For this verse, see *ŚP* S. No. (1114.247) above. प्रेमलिङ्गानि are "signs of love".

1599. As the preceding *Utthānikā* deals with प्रेमलिङ्ग and the succeeding one with शृङ्गारवृद्धि it follows that *priyoparodhaḥ* is being illustrated. प्रियोपरोध means the act of showing respect or regard towards one's lover/husband.

For this verse see *ŚP* S. No. (1226.267) above.

1600. रतेरतिप्रकर्षः शृङ्गारवृद्धिः। यथा —. For this verse, see *ŚP* S. No. (1210.264) above.

रतेरतिप्रकर्षः very high intenseness of the feeling or emotion of love. "I think we should read घेप्पंतु (Sk. गृह्यन्ताम्) (imperative) instead of घेप्पंति (present) so as to agree with इअ सिक्खावंतो (tutoring thus or teaching thus). I would translate the stanza as follows :

When the intoxication of wine (or of the vernal season) teaches (i. e., prompts) (women) to welcome (receive) of their own accord even offending lovers, is it misbehaving (doing something wrong) (इति शिक्षयत् मधु or शिक्षयन् मधुः अपराध्यति किम्?) or (ओ = उत) doing a good turn?

We need not emend अवरज्झइ ओ into अवरज्झई अ - ओ = उत according to Hemacandra VIII. 1.172 (अवापोते). See also Hemacandra VIII.2.203 *Vṛtti :* विकल्पे तु उतादेशेनैवोकारेण सिद्धम् ।

The suggestion of the stanza is that if the intoxication caused by spring season

(or wine) induces women to pardon their offending lovers and accept them, that is not something bad (evil) done by the intoxication, but a favour done by it." — Prof. M. V. Patwardhan.

1601-1602. बलात् केशग्रहणं हठकचग्रहः। यथा—. हठ० — forcibly seizing by the hair.

1601. Prof. M. V. Patwardhan writes to say : "I think माणग्गहणे should be emended into माणग्गहणं (the assumption of, or indulgence in, jealous anger) (as उद्देश्य i.e., subject of the sentence). पिअअम - सरहस-कअ - गहिअम्मि -० गृहीते = ग्रहणे, the past passive participle is used here in the sense of an action noun. cf. पाणिनि (3.3.114) नपुंसके भावे क्तः। So the translation would be : "When the beloved consort forcibly (violently) seized the tresses of the proud (offended) woman, her indulgence in jealous anger - the result of her, love for him — recollected (cherished) in her heart for a long time, was not expressed by her in words." राअपरिणअं = रागेण (अनुरागेण) परिणतम् (मानग्रहणम्) — the result or outcome of her love for him. We need not emend it into रोसपरिणअं, for that would involve repetition of the idea of anger inherent in the phrase माणग्गहणं. This my explanation involves the emendation of माणग्गहणे into माण-ग्गहणं and the understanding of गृहीत as an action noun in the sense of ग्रहण, which is not unusual in the explanation of Sanskrit texts, and has the sanction of Pānini himself."

1602. See *ŚP* S. No. (1085.282) above.

1603-1604. बलादालिङ्गनं प्रसह्याश्लेषः। यथा—. प्रसह्याश्लेषः — the act of embracing forcibly; The Mysore edn. reads लंभपुसिआधराओ. लंभ makes no sense. Possibly, it is a misreading for दम्भ (feigning). *Setubandha* (X.64) speaks of रोस-पुसिआहराणं and दइअ-बलामोडि-चुंबिअ-परुण्णाणं --- जुअईणं. So we may not be wrong in emending लंभ to दम्भ or रोस. "First quarter दंभपुसिआहराओ can be paraphrased as दम्भप्रोञ्छिताधराभः युवतिजनः 'who had wiped (or rubbed) off the rouge (आभा = राग = paint, lip-rouge) through anger'. Therefore we should emend it into रोस on the strength and analogy of *Setubandha* X. 64, as noted by you." — Prof. M. V. Patwardhan.

1604. "The subject (उद्देश्य) of the stanza seems to be विलासवईणं णअणे (= नयनेषु) चुंबिअं and the predicate (विधेय) seems to be अग्घइ (= राजते). So the translation would

be : The kissing of the eyes of amorous women, embraced by their lovers, looks charming - the kissing in which they obliquely turn aside their faces, though their hearts are well-disposed (towards them), and in which their firmness of mind (i. e., will to resist) drops away (vanishes). Your translation passes over the adjunct गलंतधीरं (qualifying णअणे चुंबिअं)."

1605-1606. हस्तेनाभिघात: पाणिताडनम् । यथा —. पाणिताडनम् — striking with palm of hand, slapping.

1606. See *ŚP* S. No. (591.160) above.

1607. चरणाहति: पादाभिघात:। यथा —. पादाभिघात means striking with the foot, kicking. The proud lady, through anger strikes her lover with her foot on his head and lo and behold ! his head is covered with goose-flesh or horripilation, a sure sign of the lover's genuine affection or love for the *nāyikā.* She realises her grave error and lets flow her jealous anger in the form of her tears which were mixed with collyrium. The reading (पुलकित-) मसच्छकं is emended to पुलइअ - मत्थालअं (पुलकित - मस्तालकम्). "The emendation is all right so far as I can see. मस्त and मस्तक, both mean 'head'." - MVP.

1608. स्नेहवामता प्रेमवैकृतानि यथा —. The expression स्नेहवामता immediately reminds one of the famous line वामो काम:।

For this verse, see *ŚP* S. No. (1185.260) above.

1609. *SK* (p. 670, v. 321) cites this with the introductory words : रागोद्दीपनाय माध्वीसेवा मधुपानम् । यथा — whereas Bhoja introduces it here with the words : मानापगमाद् व्रीडायोगो लज्जापगम: (? लज्जागम:)। यथा — See *ŚP* S. No. (1002.229) above. "पम्हट्ट should really be पम्मट्ठ = प्रमृष्ट = wiped away (from the mind) and hence forgotten." — MVP.

1610-1611. मान-धारण-सामर्थ्यं मानशक्ति:। यथा—.

1610. See *ŚP* S. No. (277.100) above.

1611. See *ŚP* S. No. (292.103) above.

1612-1613. मानपश्चात्तापो मानानुशय:। यथा —. मानानुशय (or मानपश्चात्ताप) repentance or remorse

for maintaining sulkiness or jealous anger.

1612. अगहिअदइआणुणओ— "not responding to the conciliations made by their lovers". लघूकृत humbled, tamed; कैतवनिरूपितमदः = निरूपित (= दर्शित)-मदकैतवः (कैतव = व्याज) = displaying or making a show of intoxication as an excuse." — MVP. This *skandhaka* is the same as *ŚP* S. No. (1237.270) above.

1613. See *ŚP* S. No. (1117.248) above.

1614. मानजुगुप्सा माननिन्दा यथा —. माननिन्दा (or मानजुगुप्सा) — (The act of) censuring or reviling sulkiness (or jealous anger). This *gāthā* is the same as *ŚP* S. No. (1123.249).

1615-1616. मानस्यानुस्मरणं मानानुचिन्तनम् । यथा —. It is "recalling or recollecting sulkiness".

1615. चलणोआस (= चरण + अवकाश) place near (my) feet; चलणो० — lying near my feet; आवेढिअ (= आवेष्टित =) entangled; आअड्ढण (= आकर्षण) dragging, pulling; सुहेल्लि (= सुह + इल्लि) = सुख. इल्लि (or इल्ली) is added to सुह pleonastically. सुहेल्लि or सुहेल्ली is perhaps the source of Mar. सोहळा.

1616. See *ŚP* S. No. (579.158) above. SK (p. 639, v. 238) cites this *gāthā* with the opening words : मानानन्तरे स्त्रियाः कैतवस्मरणेन यथा—.

1617. मानभङ्गो मानप्रध्वंसः। यथा —. मानप्रध्वंस is destruction (or better, disappearance or vanishing) of sulkiness or jealous anger; तुलग्ग *d* दैवयोग chance, accident; मेलीण *d* मिलित. तुलग्ग० — met each other (husband and wife) by chance; दिट्ठिo — glances (lit. moving out of the glances); वणे — Hemacandra gives four meanings for this word : (1) संभावना — possibly or perhaps, (2) निश्चय — surely, (3) विकल्प — or, and (4) अनुकम्प्य — alas.

1619-1620. ---तेषु प्रियागमोद्घोषणं प्रियागमनवार्ता । यथा— प्रियाo — tidings, report or news about the consort's or lover's arrival (announcement — उद्घोषण of the consort's/ lover's arrival).

1619. See *ŚP* S. No. (1225.267) above. अह = एषः (this). In this sense अह is frequently used in Prakrit poetry. अंतरिअ-अन्तरित — screened, veiled, covered.

1620. A *sakhī* addresses this *gāthā* to the *nāyikā* who is so very busy in counting the lines which she has drawn on the wall in order to keep an account of

the days of separation from her consort. As her consort or lover has just arrived,she, if she continues counting the lines, might miss the golden chance of welcoming him home right now and felicitating him!

1621-1622. इष्टवयस्यानां मिथो व्यवहार: प्रियसखीवाक्यानि । यथा —. प्रियo — the words of one's *(nāyikā's)* dear friends or conversation between dear friends.

1621. The situation behind this stanza is to be understood as follows : The young bride is in her bed-chamber. Her friend (अत्ता = सखी) suddenly enters and announces the pleasant news of the arrival of her consort to the young newly married girl. She is overjoyed at this good news and consequently embraces her friend to express her great joy !
कंठ-त्थणिअ = कण्ठकूजित.

1622. See *ŚP* S. No. (616.165) above. *SK* (p. 591, v. 54) defines *śaṅkā* (apprehension) one of the thirty-three *vyabhicāribhāvas* and cites this *gāthā* with the introductory words : तद्रूपेण रसस्य प्रकर्षो यथा —. After citing it, Bhoja thus comments upon it : अत्र विरहिण्या: कार्श्यातिशयमुद्वीक्षमाणाया: कस्याश्चिद् वयस्याया: स्नेहातिशयात् 'प्रेम पश्यति भयान्यपदेपी'ति प्रियागमप्रहर्षातिशयभावेऽप्यसहिष्णुतया तन्मरणशङ्का प्रकृष्यते ।

1623-1624. प्रियागमपारितोषिकमङ्गलानि दिष्ट्या वृद्धय:। यथा —. दिष्ट्या —. "thank heaven ! I congratulate you on your good luck !" often with *vardhase* : you are fortunate; दिष्ट्या-वृद्धि congratulation.

1623. See *ŚP* S. No. (1348.289) above.

1624. See *ŚP* S. No. (1356.290) above.

1625-1626. पूर्णपात्रादिहरणं प्रीत्यादयो यथा —. पूर्णपात्र — a vessel filled with valuable things to be distributed as presents, especially a present made to any one who brings good news; प्रीत्या *(ind.)* in a state of joyful excitement, gladly, with joy.

1625. Dr. H. C. Bhayani thus restores the *gāthā*:
तइआ तम्मि अइंते सहस चिअ फुट्ट-वलअ-रिक्क-करा ।
थासअ-मलिआ ओणअ-होरणि अम्ह कहिंति (?) ॥

(तदा तस्मिन् आयति सहसैव स्फुटित-वलय-रिक्त-करा ।
स्थासकमर्दिता अवनत-उत्तरीया अस्माकं ---(?) ॥)

The second half of this gāthā is somewhat corrupt and obscure. थासअ० (she) whose body is smeared or perfumed with unguents (of sandal); ओणअ० with her upper garment slipped down (from her breasts ?)

The first half may be translated as follows :-
On seeing her lover who had turned up most unexpectedly, she felt so overwhelmed with joy that the bangles burst leaving the hands bare.

1626. अवहूढा emended to अवऊढा (Sk. अवगूढा) embraced, clasped round; generally speaking, उपगूढ is the commonly used expression in Sanskrit; but one of the senses of अव + गुह is 'to embrace' and Hemacandra cites an illustration wherein this form is used : सणिअं अवगूढो / (शनैः अवगूढः). So it was thought better to emend अवहूढा to अवगूढा, rather than to उवऊढा (Sk. उपगूढा).

1627. सादरातिशय (? साध्वसातिशयः) संभमो यथा —. संभ्रम is flurry, agitation. In the first half the Mysore edn. reads --- समुद्विआणंदवाहपिहिअच्छी; the first word may be corrected as with समुट्ठिअ (समुत्थित). Cf. the second half of this *gāthā* with the second half of the *gāthā* cited earlier on p.958 - अज्झा सज्झसविअला पअं पि दाउं ण पारेइ ॥ The first half, however, totally differs.

1629. The first half, however, totally differs. कमितुरागमनं प्रियाभ्यागमः। यथा —. प्रियाभ्यागमः — the arrival of one's consort/ lover; कमितृ — *adj.* lustful, libidinous (Apte); Bhoja here paraphrases प्रिय by कमितृ. "The word उअ occurs in the first quarter of the stanza. It can mean either पश्य (look!) or उत (= and, further). As we do not know the precise context of the stanza, it is not possible to say which of the two senses of उअ is applicable here." — MVP.

1630-1631. प्रियावलोकनं संदर्शः (= संदर्शनम्). संदर्शन० — is the act of looking steadfastly, gazing, beholding one's lover or beloved husband.

1630. See *ŚP* S. No. (541.151) above.

1631. सच्चा = सत्या = सत्यभामा; भोइदेव=भोगिदेव=हरि (?).

There is no authority, however, for understanding भोगिदेव as Kṛṣṇa or Hari.

The text may be emended as सचाएँ वि होइ देवदंसणजणिओ ।' (Sk. सत्याया अपि भवति देवदर्शनजनित: ।)

Read in the Sanskrit *chāyā* विसंष्ठुल.

1632-1633. सख्यादिसंपद: परिजनप्रमोद:। यथा —. परिजन० — delighted, happy retinue / attendants / servants; "तं चिअ (तदेव) should be construed with तीएँ घरं and not with "that tree" as you seem to think. Translate as follows : That very residence of hers (i.e., of Satyabhāmā), with the celestial tree planted at the entrance, full of esteemed (valuable) offerings (उपचार) of celestial flowers, and with attendants plunged (immersed) (परित्त = परीत) in joy, was now observed (i. e., now appeared) to be as if different from its former self (read अण्णं व for अण्णं वि). Perhaps उवआर is to be equated with (or emended into) उवहार (उपहार), decorative offering or arrangement, decoration". — Prof. M. V. Patwardhan. The text of this *skandhaka* from *Harivijaya,* Bhoja cites on two occasions: on p. 1047 (of course, Mysore edn.) it is cited to illustrate लाभविशेष, one of the मानानुभावसौख्यानि listed earlier on p. 1045 and on p. 1221 as an example of परिजनप्रमोद. On p. 1047 the text reads कुसुमोपहार and on p. 1221, कुसुमोपआर. So there is no difficulty in accepting the reading उपहार.

1634. This skandhaka from *Harivijaya* is cited once only. The text as presented in Mysore edn. is corrupt. Tentatively it is restored as given here (*ŚP* S. No. 1634).

1636-1637. चित्तसंतोषो मन:प्रहर्ष:। यथा —. चित्त० — happiness or contentment of mind; मन:प्रहर्ष: (excessive joy or happiness of mind) is explained as चित्तसन्तोष. This *skandhaka* is probably adopted from *Harivijaya.* This stanza, in the corrupt form, is cited here only. The restoration is tentative.

Read in the sanskrit *chāyā* - प्रसर :.

1637. See *ŚP* S. No. (1252.272) above.

1638-1639. पुनर्गृहमण्डनं भवनप्रतिसंस्कार:। यथा —. भवन० is explained as adorning a house afresh, anew; प्रतिसंस्कार — restoration, so भवन० — restoration of a house;

Restoration is bringing back to original state by repairing, repainting, etc. one's house or residence; दुम = धवलय to make white, to illuminate.
Prof. M. V. Patwardhan's remarks on the restored *gāthā* : "Does णिराअ mean प्रकट? Is it a Deśī word ? Does वल (emended as बल) mean ज्वलय? Is it again a Deśī substitute for ज्वलय ? Normally ज्वलयति in Sanskrit would be जलेइ in Prakrit." *DŚS* (p. 152) records : णिराओ प्रकट: ऋतु: रिपुश्चेति त्र्यर्थ:। Regarding वल see Hemacandra VIII.4.416 --- कउ झुम्पडा वलंति । (कुत: कुटीरकाणि ज्वलन्ति । Here वलंति stands for ज्वलन्ति.
Now, see translation.

1639. Prof. M. V. Patwardhan observes : "I think, the translation is O.K. The idea seems to be that as the woman is painting the wall with whitewash, her hand raised up, the wall appears as if adorned with a cluster of tender reddish Aśoka leaves. Thus this is a compliment by the speaker of the stanza to the beautiful, tender, reddish palm of the woman's hand."

1642-1643. स्नेहातिरेक: प्रेमपुष्टि:। यथा —. प्रेमo development or fulness or completeness of love (= excess of love or affection).

1642. णिम्महिअ — गत (or निर्गत as paraphrased by the commentator Lokanātha on *Setu* IX. 39.

1643. Prof. M. V. Patwardhan's remarks on the stanza : "Perhaps we should read रमिआ for रसिआ. The root रम् means to rest, to come to rest. Apte records "to stay, to pause, to remain" as sense No. 5 under the root रम्. 'रमिआ' — "came to rest" would match well with णिसण्णा in the preceding stanza. परितोषरस — feeling of joy, delight. Apte records "feeling" as one of the senses of रस (sense no. 13). रस would not be redundant if understood in the sense of "feeling". उव्वेल्ल = उद्वेल overflowing. Apte records the word in the sense "overflowing the banks (as of a river)."
अणुराअअंदोलिआ - tremulous (fluttering) (excited, agitated) with love. Apte records आंदोल in the sense "to shake, to tremble." The eye (दिट्ठि) can become tremulous (unsteady) (agitated) under the influence of love or affection."
Read in Vol. I. - p. 336 the second half as : परिओस-रसुव्वेल्लाणुराअ ---.

1645-1646. रतिप्रकर्षोदय: शृङ्गारवृद्धि: । यथा —.

1645. Read in the first half (उअ णिअ-पाअव-) रअणं (पश्य निजपादप-) रत्नम् = Look here at this your own excellent tree (पाअव-रअणं) (पारिजात); निज - your own.

1646. Prof. M. V. Patwardhan remarks :

"णिव्वलंत-स्पष्टीभवत् is all right. Yes, the adverbial phrase णिव्वलंतसिणेहं is to be construed with णिमिअं (= न्यस्तम्).

सौभाग्यगुणानाम् अग्रभूम्यां पदं न्यस्तम् - set her foot on the pinnacle of the qualities that constitute a woman's good fortune (attractiveness in relation to her husband)."

This stanza is the same as *ŚP* S. No.(1250.272) above. *SK* (p. 678, v. 350) cites this stanza with the introductory words : कथाव्यापिनी नायिका यथा —.

1647. विश्वासोपजनो विस्रम्भोत्पत्ति: । यथा —.

विस्रम्भ = विश्वास = confidence; उपजन = उत्पत्ति = production, generation. For explanation of this verse, vide the Extract from the Sanskrit Commentary in Appendix I.

1648-1649. पुरस्त्रीसंभ्रमो नागरिका-क्षोभ: । यथा —.

नागरिका° - excitement and flurry of city-women folk.

1648. रहस - रभस - flurry, nervous hurry, haste or excitement.

1649. This *gāthā* is somewhat corrupt. Tentatively, it may be restored as follows :

सोवाणक्कमणसमूससंतीं मज्जक्कवास (? मज्जग्गवास) मारुहइ ।
कामवस-विहट्टंत-वलयाइओ कामिणीसत्थो ॥
(सोपानक्रमणसमुच्छ्वसन्मद्यकवासमारोहति ।
कामवशविघटमानवलयायित: कामिनीसार्थ: ॥)

Translation : The gay women breaking their circle, on account of the passion of love, sighing deeply on account of climbing the staircase, ascend the liquor-hall.

Prof. M. V. Patwardhan remarks: The original reading मज्जक्क may stand for मद्यार्क - liquor obtained as essence extracted from a fermented liquid such as sugarcane juice. But such a sense is not found recorded in Apte's Sanskrit - English Dictionary under अर्क, or under मद्य, though in Marathi the word मद्यार्क is often found used ----. In quarter three I think we must amend 'वलइअं' into 'वलअअं' being an adjectival बहुव्रीहि compound. (कामवशेन विघटमानानि वलयानि यथा स्यु:

तथा ।) (But it is not clear why the bangles on arms or wrists should be said to break on account of the passion of love),----"

Dr. H. C. Bhayani thus reconstructs the *gāthā* and gives its Sanskrit *chāyā* :

"सोवाण-क्कमण-समूससंत-मज्जक्क-वासमारुहइ ।
कामवस - (हत्थ) विहडंत-वलयओ कामिणीसत्थो ।।
(सोपान-क्रमण-समुच्छ्वसन्-मद्यार्कवासमारोहति ।
कामवश-हस्त-विघटमान-वलयकः कामिनी-सार्थः ।।"

My difficulty was that the word 'मद्यार्क' is not recorded in the Dictionary. The emendation of वलिइअं to वलअओ, proposed both by Prof. Patwardhan and Dr. Bhayani is certainly welcome and readily acceptable.

1650. --- प्रकृष्टश्च मृगस्नेह इति सार्वलौकिकी गाथा ।
आमरणंताइ (आमरणान्तानि) - lasting till the end in the form of death. The young male and female deer do not depend on each other for the food and water required by them and yet they love each other till the end of their life. Their love for each other is thus disinterseted and selfless and therefore ideal.

1651. Bhoja cites this *gāthā* as an example of परिणत-व्याज प्रेम --- one of the 12 kinds of प्रेम (in the stage of अभिव्यक्ति.
See *ŚP* S. No. (297.104) above.

1652. Bhoja cites this *gāthā* to illustrate अध्याहृत-व्याज प्रेम. See *ŚP*. S. No. (297.104) above.

1653. Read in the first half of the text संहिअस्स and in the first half of the *chāyā* व्यलीकस्य.
विलिअ = व्यलीक = अपराध (love's) offence; विरोहिअ - संहिअस्स (= विरोधित-संहितस्य) - first snapped and then patched up; विरसो होइ develops a bad taste (becomes insipid).

1654. Bhoja cites this *gāthā* with the introductory words: आद्यन्तयोरस्वादुपिचुमन्दपाकं यथा —.
See *ŚP* S. No. (1198.262) above. Read in the printed text (1198) *supra*.

1655. Bhoja cites this *gāthā* with the introductory words :
अनवरतपाकं कपित्थपाकं यथा —.
See *ŚP* S. No. (1196.262) above.

Chapter VII

Prakrit Verses in Sarasvatīkaṇṭhābharaṇa

Both *SK* and *ŚP* are the works of Bhoja on *Alaṁkāra*. Prakrit verses by scores are common to both. With a view to economising space and saving labour, the S. Nos. of these common verses are given below in tabular form and verses which are exclusive to *SK* are then dealt with.

SK	*ŚP*	*SK*	*ŚP*
1.339	87.58	29.346	Add. 3.1.44
2.339	88.58	32.347	107.63
3.340	90.59	33.347	Appendix II p. 37
4.340	91.59	*34.347	164.75
5.340	89.59	39.348	109.63
6.340	92.59	40.348	44.51
7.340	93.60	41.348	842.201
8.341	94.60	42.348	44.51, last line
9.341	95.60	*44.349	24.47
10.341	96.60	46.349	110.63
11.341	97.60	54.351	Appendix II p. 38
12.341	98.61	55.351	Appendix II p. 38
18.343	100.61	56.351	121.65
19.343	101.61	57.351	120.65
20.343	103.61	58.351	111.63
21.343	102.61	59.352	113.64
23.345	104.62	60.352	112.64
24.345	967.224	61.352	114.64
25.346	7.44	62.352	115.64
26.346	6.44	63.352	116.64
27.346	1527.319	64.352	117.64
28.346	Appendix II, p. 38	65.352	118.65

SK	*ŚP*	*SK*	*ŚP*
66.353	119.65	99.359	153.73
67.353	123.66	100.360	152.72
69.353	124.66	102.360	151.72
70.353	133.68	103.360	154.73
71.353	5.44	104.360	809.196
73.354	125.66	105.361	669.174
74.354	126.67	106.361	156.73
75.354	127.67	107.361	157.74
76.354	135.69	108.361	25.47
77.355	139.69	109.361	214.86
78.355	140.70	110.362	159.74
79.355	141.70	111.362	160.74
81.356	65.55	112.362	161.75
83.356	Appendix II p. 37	113.362	162.75
84.356	147.71	114.362	163.75
85.356	148.72	115.363	164.75
86.357	149.72	116.363	165.75
87.357	150.72	118.363	511.146
88.357	142.70	121.364	166.76
89.357	143.70	123.364	Appendix II, p. 39
90.357	144.71	124.364	167.76
91.358	145.71	125.364	168.76
92.358	146.71	126.364	175.77
93.358	129.67	127.365	734.185
94.358	118.67	128.365	58.54
95.359	131.68	129.365	1451.307
96.359	130.68	130.365	170.76
97.359	132.68	131.365	671.174
98.359	134.69	132.366	171.76

SK	*ŚP*	*SK*	*ŚP*
133.366	1451.307	181.376	216.86
	(Second half)	182.376	218.87
134.366	32.48	186.377	638.169
136.367	245.94	187.377	1327.286
137.367	1169.257	188.377	530.150
138.367	304.105	189.378	415.128
139.367	174.77	191.378	155.73
140.367	173.77	192.378	1067.240
141.368	184.79	194.379	388.122
142.368	185.79	195.379	314.108
144.368	186.80	196.379	368.119
145.368	197.83	197.379	420.129
146.369	1301.281	198.379	23.47
147.369	177.78	199.380	466.138
148.369	178.78	200.380	1460.308
149.369	179.78	201.380	1461.308
150.370	181.79	202.381	525.149
151.370	182.79	203.381	493.143
159.371	192.81	204.381	1423.303
160.372	180.78	205.381	470.139
163.372	57.82	206.381	591.160
166.373	187.80	207.382	256.96
167.373	cf. 1544.322	208.382	22.46
168.373	188.80	209.382	573.157
170.374	1417.302	210.382	1497.314
171.374	505.145	211.383	207.85
172.374	194.82	212.383	1185.260
176.375	221.88	213.383	982.226
177.375	190.81	214.383	600.161
178.375	992.227	216.384	545.152
179.376	616.165	217.384	265.98
180.376	217.87	218.384	1357.290

SK	ŚP	SK	ŚP
220.384	978.225	261.392	1059.239
222.385	451.135	262.392	767.190
223.385	1126.249	263.393	145.71
225.385	247.95	264.393	245.94
226.386	1306.282	265.393	233.92
227.386	1370.292	266.394	1392.297
228.386	1365.291	268.394	381.121
229.386	501.144	269.394	372.119
230.386	634.168	271.395	321.109
231.387	1582.328	272.395	1190.260
233.387	359.117	273.395	768.190
235.387	229.91	274.396	220.87
236.388	898.212	275.396	632.168
237.388	650.171	276.396	272.99
238.388	127.67	278.396	1323.285
239.388	160.592	279.397	1377.294
240.388	482.142	280.397	1391.296
242.388	453.135	282.397	1027.233
243.389	1496.313	284.398	979.225
244.389	289.103	285.398	225.90
246.389	454.136	286.398	1602.330
247.389	477.140	287.398	310.107
248.390	70.55	288.398	1522.318
250.390	560.155	289.399	1524.319
251.390	338.113	290.399	123.66
252.390	336.112	291.399	459.137
253.391	328.110	292.399	1492.313
254.391	1359.291	293.399	645.170
255.391	603.162	296.400	1528.319
256.391	287.102	300.401	1506.315
259.392	398.125	301.401	474.140
260.392	1161.256	302.401	1510.316

SK	*ŚP*
303.401	30.48
304.402	1516.317
305.402	1519.318
306.402	1512.316
307.402	1513.317
309.403	660.172
310.403	1002.229
311.403	609.163
312.403	21.46
313.404	332.111
317.404	716.182
318.405	541.151
319.405	713.181
320.405	710.180
324.406	918.215
325.406	326.110
326.406	1072.241
327.406	417.128
330.407	614.164
331.407	270.99
332.407	1646.337
333.408	528.149
334.408	197.83
335.408	33.49
336.408	1452.307
337.408	637.169
338.408	51.52
339.409	1420.302
340.409	1465.309
341.409	24.47
342.409	342.114
343.409	332.111

SK	*ŚP*
344.409	1114.247
345.410	166.76
346.410	151.72
347.410	238.93
348.410	249.95
349.410	686.176
351.411	244.94
352.411	230.91
353.411	1206.263
354.411	990.227
355.411	2.43
356.412	687.177
357.412	1433.304
358.412	99.61
359.412	485.142
360.412	1052.238
361.413	806.195
362.413	680.175
363.413	128.67
364.413	363.118
365.413	175.77
367.414	Appendix II p. 37
370.415	1414.301
372.415	546.152
373.415	869.206
376.416	192.81
377.416	193.81
378.416	196.82
379.416	195.82
380.417	1222.266
381.417	773.191
383.417	Appendix II, p.39

* 13. Ratneśvara, commenting upon the poetic excellence, called Kāntiḥ, cites this *gāthā* from Vākpati's *Gaüḍavaho* (Verse No. 85). He declares : अप्रहतपदैरारम्भ: सन्दर्भस्यैव कान्ति:। तद्यथा कुसुमस्य धनुरिति प्रहतम्। कौसुममित्यप्रहतम्। जलनिधाविति प्रहतम्। अधिजलधीत्यप्रहतम्। --- चमत्कारित्वं तु सहृदयाह्लादकत्वमस्ति हि तुल्येऽपि वाचकत्वे पदानां कश्चिदवान्तरो विशेषो यमधिकृत्य किञ्चिदेव प्रयुञ्जते महाकवयो न तु सर्वम्। यथा - पल्लव इति वक्तव्ये किसलयमिति। स्त्रीति वक्तव्ये कान्तेति। कमलमिति वक्तव्ये राजीवमित्यादि। एतदेव महाकविभिरुपेयते। 'कत्तो णाम ण इट्ठं ---'।। (गउडवहो - ८५).

The printed text in the N. S. edn. (and Chaukhamba edn. too) is corrupt and obscure.

Vākpati, following Ānandavardhana, asserts that earlier poets like Vyāsa, Vālmīki, Bāṇa have simply touched the borders only in their works; the vast field of poetic themes, ideas, etc. still remains untouched.

* 14. Vema Bhūpāla thus comments upon this *gāthā* : काचिदसती गृहमागतं पथिकमाह - "पान्थ नात्र संस्तरमस्ति ---" उन्नतपयोधरान् उन्नतमेघान् उन्नतस्तनौ च। अत्र काचिदसचरिता विदग्धा हालिकवधू: सायंतनसमये गृहमागत्य शयनार्थं संस्तरं याचमानं कमप्यभिरूपपथिकं युवानं प्रति साभिलाषापि निरभिलाषेव गृहजनवञ्चनार्थं प्रस्तरस्थले ग्रामे मनागपि संस्तरं नास्तीति प्रतिकूलं ब्रुवाणा उन्नतपयोधरौ दृष्ट्वा यदि वससि तस्माद् (? तर्हि) वसेत्यनेनोन्नतस्तनमण्डलं दृष्ट्वा यद्युपभोगापेक्षास्ति तर्हि तिष्ठेति निवासाय तं प्रोत्साहयतीत्यभिप्राय:। अत्र शब्दशक्तिमूलो वस्तुध्वनि:। अनेन तत्प्रोत्साहनस्य गम्यमानत्वात्। स्तनमण्डलं दृष्ट्वा रिरंसुश्चेत्तिष्ठेति वस्तुन: प्रतीते:। - पृ. ३१.

* 15. The printed text of this *gāthā* from *Gaüḍavaho* in the N.S. edn. (p. 81) as well as Chaukhamba edn. (p. 123) is corrupt. The *nāyikā* was angry; but when her lover held her lower lip between his own lips, the flush of anger began wearing away like red wine in a crystal goblet subsiding when sipped (after being seized between the two lips) by the man who drinks.

* 16. This *gāthā* reads the first half as—

पल्लविअं विअ करपल्लवेहिँ पप्फुल्लिअं व मुणहअच्छेहिम्। - रत्नेश्वर, पृ. ८३.

पल्लविअं विअ करपल्लवेहिँ पप्फुल्लिअं विअ णअणेहिँ। - भोज, पृ. ४५६.

पल्लविअं विअ करपल्लवेहिँ पप्फुल्लिअं विअ णअणेहिँ। - भोज, पृ. ४६७.

पल्लवियं करयलपल्लवेहि पप्फुल्लियं व नयणेहिं। — वज्जालग्ग गाथा क्र. ३१३.

Metrically, the first three lines are defective. If we read the first half as पल्लविअं विअ करपल्लवेहिं पप्फुल्लिअं व णअणेहिं।, then the metrical defect would be removed. The first half in the present edition should accordingly be corrected.

* 17. This *gāthā* is the same as *ŚP* S. No. (99.61) *supra*.

* 22. *Svayambhūcchandaḥ* (1.3) reads (as cited on p. 345 of the present volume (I) पचूसगअवरमालिआए and 'प्रत्यूषगजवरमृदिताया:' as its *chāyā*. The correct and original reading in *Līlāvaī* is पचूसगयवरुम्मूलियाएँ (प्रत्यूषगजवरोन्मूलिताया:). Hemacandra's *Chando'nuśāsana* (p. 5) confirms this reading.

30. अल्लिअंती *pres. part.* of आ+ली (to cling) : अल्लिअंत + ई (fem. termination)

31. The remark 'This verse is corrupt and therefore obscure' (Vol. I, p. 346) is misplaced. This verse illustrates *'Saṁkīrṇā Jātiḥ'*, the mixture of Sanskrit, Mahārāṣṭrī and Apabhraṁśa languages is found here. This mixture or combination takes place here on the analogy or simile of rice and sesamum seeds — *tila-taṇḍula-nyāya*. This *nyāya* is used to illustrate an easily distinguishable combination or mixture of two or more things. The verse may thus be translated : "The moonlight is marvellously lovely ! The cuckoo produces sweet *'Kuhu' 'Kuhu'* sound; the (love-exciting) southern wind is blowing; my friend, to delight your mind the red Aśoka tree too is in blossoms! Today (when all these love's excitants are present) it is absolutely of no use to maintain jealous anger. Let us proceed to meet our lovers!". In this verse we have the Sanskrit words like 'चन्द्रज्योत्स्ना', 'कलम्', 'किल', 'याम्य:', 'वायु:' etc., Mahārāṣtra deśī words like 'अकटगुमटी' (cf. *Marāthī* गोरीगोमटी), 'कोइलो', 'लवइ', etc. and Apabhraṁśa words like 'न कज न कजं', 'जाहुदा' etc.

* 35. For the text (and its Sanskrit *chāyā),* as reconstructed by Dr. Bhayani, see Additions, p.6, * 35.347.

* 36. अर्जुन here refers to Kārtavīrya; also known as सहस्रार्जुन (with thousand arms); he got the epithet सहस्रबाहु: as well. महेन्द्र = great Indra. The Indra of mythology is famous (? notorious) for his adultery; one prominent instance of which is his seduction of अहल्या, the wife of the sage गौतम. The curse of the sage

impressed upon him a thousand marks resembling the female organ; These marks were afterwords changed into eyes and hence he is called सहस्राक्ष (thousand-eyed, an epithet of Indra). वासुकि is also known as शेष or अनन्त, the lord of serpents; he is spoken of as having many (or countless or a thousand) ears.

* 38. He showers praise on poets in these words : "Blessed indeed are these poets who show us the omnifarious world as reflected in their poetic works, to be either meaningful and full of joy or absolutely hollow and unsubstantial."

* 39. The remark "This verse / *gāthā* is corrupt and therefore obscure" is misplaced. Vide *ŚP* S. No. (39.348) *supra*.

* 43. This *gāthā* is already dealt with; vide *DHV* S. No. (12.29) *supra*.

45. पडिकम्म may better be understood as परिकर्म / प्रतिकर्म: - dressing, painting, or perfuming the body, especially after bathing.

47. Read in the fourth quarter णंदामि.

49. 51. 52. Vide Extracts from Sanskrit Commentary in Appendix I.

72. Vide Extracts from Sanskrit Commentary in Appendix I.

80. In the Sanskrit *chāyā* read चाण्डालo for पानo. Hemacandra *(Deśī,* p. 192) declares : 'सवचे पाणो पाणाअओ य पुणई य' --- इत्येते त्रय: श्वपचार्था: । So पाणउडी = चाण्डालकुटी, hut of a चाण्डाल - an outcast; पान means a distiller or vendor of spirituous liquors, an inn-keeper; परिहरियव्व (= परिहर्तव्य) *pot. pass. part.* from परिहार (Sk. परि + हृ). विसम° विषमदशा-संस्थिता fallen on evil days or bad times; जण्णवाड - यज्ञवाट - a place enclosed and prepared for a sacrifice.

82. The first half of this *gāthā* as printed in the text is metrically defective. If we were to read it as 'ण उणो वर-कोअंडे पुत्तिएँ माणूसए वि एमेअ।' the *gāthā* metre would not be violated.

101. मुंडइआ (Sk. मुण्डितिका = अलम्बुषा(सा) a sort of a sensitive plant); चुण्ण (Sk. चूर्ण) powder, flour, aromatic powder; कसाअ (Sk. कषाय) - a decoction (the result of boiling down a mixture consisting of one part of a drug and four or, according to some,

eight or sixteen parts of water until only one quarter is left) - Mar. काढा; कषाय: क्वाथो जलम्। नावनं नस्यम् । a sternutatory, errhine.

117. 'Sugrīva asks his followers not to be discouraged by Rāma's indecision about what should be done to cross over to Laṅkā' — Handiqui, p.21 f.n.22, vide Extracts from Sanskrit Commentary in Appendix I.

119. The coral-reefs are fancied as the ocean's blood. The imagery is that of blood turned black by poison'. — Handiqui, p. 43, f.n. 35 'महोदधेरन्तर्वर्तमानत्वात् वर्णसाम्याच्च विद्रुमो रुधिरत्वेन निर्दिष्ट:। विषवेगस्पृष्टं रुधिरं सद्य: कृष्णं भवति ।' — As cited by Handiqui, p. 317. Vide also Extracts from Sanskrit Commentary in Appendix I.

120. हतच्छायं हता छाया शोभा यथा भवति । शिखाशब्दो दीपापेक्षया प्रयुक्त: निश्चललोचनमित्यर्थ:। अन्यत्र निश्चलज्वालम् । प्रोषितप्रतापं प्रोषितपौरुषं यथा। अन्यत्र प्रोषितोष्णम्। एवं तेषां कापेयमपि गलितम्। किमिव - आलेख्यप्रदीपानामिव। चित्रदीपानां यथा चटुलत्वमेव न भवति तद्वत्। — As cited by Handiqui, Extracts ---, p.228.

122. इह कयापि नायिकया लोचनाभ्यां चषके सुगन्धि-मद्य-भृते प्रतिमया प्रतिबिम्बेन पतिताभ्याम्। अत एव मदेनाताम्राभ्यामतिलोहिताभ्यां मनोज्ञा रक्तोत्पलदलस्य शोभा लघ्वीकृतात्यल्पा कृता। जितेति यावत्। 'चषकं पानपात्रं स्यात्' इति हारावली। ---अत्र नेत्रयोरुपमेययोर्मदताम्रत्वं वैकृत उत्कर्ष: स्फुट एव। — जगद्धर, विवरणे, पृ. ४३८-३९.

123. For this Apabhraṁśa stanza, vide Appendix II, p. 39.

127. Read (in Vol. I, p. 365) पीणुण्णअ-थणि उत्तम्म एत्ताहे । cf. S. No. 734.185 *supra.*

135. *GS(W)* 878 reads : कालक्खर दू (? दु) सिक्खिअ धम्मिअ रे णिंबकीडअसरिच्छ।

दोण्ण (? दोण्ह) वि णिरअ - (? णरअ-) णिवासो, समअं जइ होई (? होइ) तहि होदु (? ता होउ) ॥

Incidentally, it may be noted that the Sanskrit *chāyā* of 'धम्मिअ रे णिंबकीडअ-सरिच्छ' is wrongly given as 'रे लग मम कण्ठे'. It may be replaced by 'धार्मिक रे निम्ब-कीटक-सदृक्ष / सदृश.' 'बालक रे लग मम कण्ठे' is the correct *chāyā* of 'बालअ रे लग्ग मज्झ कंठम्मि' — the reading in *SK* (p. 471). दुस्सिक्खिअ (= दु:शिक्षित) - one who is pampered, overfondled.

140. Read in the *chāyā* जल-समूहं.

148. Handiqui (... Extracts, p.234) : --- येअभणन्त: --- स्वामिने अकथयन्त: तस्य कार्यकलापे कार्यजाते घटन्ते प्रवर्तन्ते। घट चेष्टायामिति धातु:। अथवा कार्यकलापान् घटयन्ति साधयन्ति ।

152. When the mountains were uprooted, their river-streams were cut off from their source; when they were lifted up, the river-streams poured straight down. When they were carried away, the falling streams seemed to stretch behind them (the mountains) as they sped through the sky. — Vide Extracts from Sanskrit *Commentary in Appendix I.*

153. Read : विषादो धैर्यं हरति, विनयं यौवनमदो हरति, अनङ्गो लज्जां हरति। ---अन्त:स्वरूपे एको गृहीतपक्ष: सर्वहरस्वरूपो येन स वय:परिणामो (old age) यत् स्थापयति स्थिरीकरोति तत् किं शिष्यते, किन्तु सर्वमेव हरतीति भाव:। — जगद्धरविवरणे पृ. ५१०.

154. This stanza is a *skandhaka* (with 12,20,12,20 *mātrās*). It is not to be found in *Setubandha.* Could it be from Sarvasena's *Hari-Vijaya?* "The first half refers to the mountain Mandara placed in the centre of the ocean at the time of the churning of the ocean by the Gods and the Demons. The circular expanse of the ocean inundates - overflows the coast (उद्वेल) beacause of the displacement of its water when Mount Mandara was inducted into it. This bloated circular expanse of the ocean is poetically fancied in the second half of the stanza to be the wheel of the Sun's chariot (which is supposed to have only one wheel), dropped down from the Sun's chariot because of its very great velocity. The wheel of the Sun's chariot is described as उत्कटाक्षकोटि - the tip of whose axle (अक्ष) was prominently visible (उत्कट = उद्भट, conspicuous, protruding). The Mount Mandara, placed in the ocean and having its upper part (summit) protruding from the ocean, is here fancied as the conspicuous axle-tip (अक्ष-कोटि) of the wheel of the Sun's chariot." — M. V. Patwardhan.

155. Vide Extracts from Sanskrit Commentary in Appendix I. Read in Vol. I line six as *Setu* V.10.

157. Jagaddhara comments upon this *skandhaka* as follows : विकटे महति गगनसमुद्रे मन्दरगिरिणेव रविणा दिवसे महिते पूजितेऽथ च मथिते सति मदिरेव यथा मन्दरमथिते मदिरा निर्गच्छति तथेत्यर्थ:। तस्या: सन्ध्याया मार्गेण यथा चन्द्रोऽमृतकलश इवास्ति निर्गच्छति वा। आकाङ्क्षाक्रमेण निर्गच्छतिरुभयान्वयी। - पृ. ५२१.

158. Jagaddhara thus comments : इह युवतिजन: पतिसङ्गमेऽपि मदनस्याकल्प उत्कण्ठा तदर्थं प्रसाधनमलङ्कारं वहति। कीदृश:। कृतमृणालालंकार:। पद्मिनीपत्रैरुत्थगित उत्तम्भित:। आवृत इति यावत्। पीवरकुचघटो येन स:। अत्र प्रियसङ्गमे कामजनकमेव प्रसाधनं युक्तमिह तु तद्वैपरीत्येन विरुद्धार्थता। - पृ. ५२२.

162. Bhoja's *Vṛtti* on this *gāthā* deserves to be reproduced here : अत्र 'अद्यापि बालो दामोदर:' इति यशोदया कृतप्रस्तावनस्य कृष्णस्य वक्त्रे विन्यस्तलोचनया तद्रहस्यवेदिन्या व्रजवधूमतल्लिकया यदेतन्निभृतं हसितं तत् तवाम्बा बालं त्वां ब्रूते, त्वं तु मादृशीभिर्निधुवनविदग्धाभिर्दिवानिशं यमुनानिकुञ्जोदरेषु विहरसीत्यादिनार्थजातेन साकाङ्क्षम्---। पृ. ५३९.

Jagaddhara explains : रहो रहस्यमेकान्तचेष्टा। मतल्लिका प्रशस्ता। निधुवनं सुरतम्। - पृ. ५३९.

164. Pravarasena describes the greatness of the Suvela mountain in Canto IX. The verse under reference occurs in this canto. Bhoja thus comments upon it : अत्र रसातलमपि मृद्नता शेषेणापि च तस्य मूलं न दृष्टम्, त्रिभुवनमप्युल्लङ्घयता हरिणापि न तुङ्गशिखराणि प्राप्तानीति यदेतल्लोकसीमातिक्रमेण विशेषव्यवस्थया पर्वतानुभावभणनं सोऽयमनुभूयमानमाहात्म्यातिशयस्यैव भेदोऽनुभावातिशय उच्यते। - पृ. ५४२.

165. Bhoja thus comments : अत्र दशास्य: (= रावण:) समरे न जीयते, सुराश्चामरत्वान्न वध्यन्ते। तयोश्च परस्परं संघट्टक्रियातिशयात् त्रिभुवनमपि क्षयं यास्यतीति येयमन्योन्यक्रियातिशयभणनाल्लोकसीमातिक्रमेण विशेषविवक्षा सोऽयं क्रियातिशयो नामातिशय एवान्योन्यातिशय उच्यते। - पृ. ५४३.

169. मंतेसि (Sk. मन्त्रयसे) महुमहपणअं (मधुमथप्रणयम्) : "You are speaking of your friendship *(praṇaya)* for *Kṛṣṇa* (lit. the slayer of the demon Madhu). Jagaddhara seems to have read मण्णसि or मण्णसे महुमहपणअं since he gives the *chāyā* 'मनुषे मधुमथप्रणयम्', मनुषे meaning the same thing as मन्यसे "you prize or attach importance to". Bhoja elsewhere *(ŚP* - vol. III, p. 725) reads बहुमणंसि (? बहुमण्णसि) हरिपणअं [vide *ŚP* S. No. (515.147)]. "you value greatly / prize / esteem your friendship for Hari." संदाणेसि (Sk. संदानयसि), तिअसेस (Sk. त्रिदशेश). पाअवरअणं (पादपरत्नम्) "And yet you are holding back (or withholding), O, Indra, the jewel (i.e. the best) among trees (i.e. Pārijāta tree)." The printed text in the N. S. edn. reads तिअसेसपाअवरअणं as one compound word. It is better to regard तिअसेस as a vocative form, rather than as forming a compound with पाअवरअणं as the stanza appears to be addressed by Satyaka to Indra himself. Jagaddhara rightly regards it as a vocative form and paraphrases it as (इह) हे सुरनाथ इन्द्र. "ओजसु is a queer form. It has been equated with अपजहि in the Sanskrit commentary of Jagaddhara. It should rather be ओजहसु, उजहसु for metre. It could be emended also as ओजह. Both these emendations

would be equal to अपजहाहि, अपजहिहि or अपजहीहि in Sanskrit." "Give up your naïvete, O, Lord of Gods, and honour the wish of the Yādavas (i.e., of the Yādava Chief, viz., Kṛṣṇa) (संभावय concede, grant, honour)." - M.V. Patwardhan. From Jagaddhara's remark 'अत्रेन्द्राभिप्रायः सत्यकेन तत्सारथिना व्यक्तः प्रकाशितः ।' - (पृ. ५५०). [It would seem that सत्यक is the name of Indra's (but, in fact, Kṛṣṇa's) charioteer].

173. The *gāthā* poet portrays the Vindhya mountain as lover and the Glory or Beauty of the rainy-season as his beloved who presses him with her *payodharas* (i breasts ii clouds) which thrills the Mountain with great joy indicated by the horripilation in the form of fresh or new grass-shoots. This *gāthā* is cited by Bhoja as an example of *Śṛṅgārābhāsa. Alaṁkārakaustubha* cites it as an example of *Rūpaka.*

174. Read : "p. 364. Vide S. No. (120) *supra*" in Vol. I.

175. The captive lady mistakes the echo or reverberation of a lightning from a cloud thundering untimely for the twang of her husband's bow and goes into raptures as indicated by horripilation covering her body.

183. रंधण-कम्म (रध् to cook) the art of cooking; मा जूरसु (= खिद्यस्व) = Don't feel sorry; खिदेः जूर-विसूरौ । — हेमचन्द्र ८.४.१३२.

सिही (Sk. शिखी) fire. In this *gāthā* the fire is described as a lover who is greedy of drinking (inhaling) the breath from the mouth of the रन्धनकर्मनिपुणिका (नायिका which is fragrant like the red *pāṭala* flowers. Bhoja deals with *vaiṣayikī rati,* viz. शब्दे - स्पर्शे -, रूपे -, रसे - and गन्धे-रतिः. The *gāthā* under discussion illustrates 'गन्धे रतिः'.

184. Read in the second half of this *gāthā* व्याधस्त्रियाः. in Vol. I.

ओरंपिअ = अवतष्ट; 'फालिअं ओरंपिअं च ओरत्तं.' ५८१ (पाइअलच्छीनाममाला) parings, carvings, thin slices or pieces; बाहगुरुआ दिट्ठी = बाष्पगुरुका दृष्टिः Her eyes (filled or) heavy with tears.

The hunter is deeply attached to his young wife. He enjoys the delights of love, day and night in her company. Consequently, he has grown very weak and

is unable to wield his heavy bow. He removes thin shreds of the bow so as to make it lighter. The hunter's young wife is extremely proud of her husband's fondness for her and wears with a feeling of elation and pleasure these parings of the bow as ear - ornaments. The elder or senior wife of the hunter is naturally very unhappy and her sorrowful gaze rests on her rival wife's face adorned with the parings.

190. Today on the occasion of a festival her husband made a mistake in calling her by the name of his sweetheart. Since then decoration or ornamentation of the body has become hateful to her like a garland to a buffalo intended to be killed as victim (in some religious rite).

203. मुकुलीभवन्ति अथवा मुकुलन्ति ।

204. Read अलिअ-पसुत्तअ and in the *chāyā* अलीक-प्रसुप्तक in Vol. I.

215. पिंडार = Sk. पिण्डार: a cowherd; v.l. उवहारिआ = दोहन-कारिका अथवा दोहनकारिणी, दोग्ध्री; दोहन-कारिणी a milk-maid, one who milks cows; दोहणहा (? का) रीइ उअहारी *(Deśī.* p. 45); दव = परिहास jesting, joking, jest, joke. Read :

'परिहासवाचकस्तु 'दवो' द्रवशब्दभव:' *(Deśī.* p. 165) वच्छअ = वत्सक a calf, hence वच्छआ calves.

Finding the cowherd — her husband — engaged in cutting jokes with the elder or senior wife, the second (young, newly-married bride) felt highly enraged and to give vent to her anger undid the tethers of all the calves in the cowpen or shed.

219. Bhoja cites this *gāthā* as an example of 'करुणानन्तर: संभोगशृङ्गार:'. Even after hearing the news of her dear man's death she did not die; this circumstance is the cause of her shame ! but because she continued to live she could see her dear man — beloved again (as the report of his death was false). This circumstance is the cause of her extreme joy !

220. Read निशायन्ते for निषिज्जंति in the *chāyā* in Vol. I.

221. Bhoja cites this *gāthā* as an example of 'विप्रलम्भचेष्टासु प्रथमानुरागे स्त्रिया:'. The way

the young woman stares, gives out (or heaves) sighs, smiles, and mumbles surely means a deep-rooted malady — her unfulfilled love at first sight for some young man. Bhuvanapāla thus comments : लिङ्गेन ज्ञायते तस्या: कश्चित् सुन्दरयुवा चित्ते वर्तते । अनुमानं नामालङ्कार: । प्रथमानुरागे विप्रलम्भोऽयम् । प्रियतमाप्राप्तौ उन्मादो नाम दशा । - पृ. १२६.

222. Read in the second half जाआएँ. in Vol. I.

224. This is a *Skandhaka.* But we do not have any clue to affirm that it occurs in Sarvasena's *Harivijaya.*

232. मामि = हे सखि ! उपगूहनस्य भद्रं (भवतु ।) Hail, O, friend, to the act of (love -) embrace ! मान एव द्रुम: तस्य परुषपवनस्य, तदुन्मूलकत्वात् । सर्वाङ्ग-निर्वृतिकरस्य — Which is a gale to the tree of jealous anger and which gives supreme delight to the whole body — which sends a rapturous thrill through the whole body. पूर्वरङ्गस्य - which is a prelude to the drama of love's enjoyment. Bhoja cites this *gāthā* as an example of संभोगचेष्टासु मानानन्तरे आलिङ्गनम् ।

234. *GS* VII. 5 reads the first half thus:

वाउव्वेल्लिअ-साहुलि थएसु फुडदंतमंडलं जहणं ।

(वातोद्वेल्लितवस्त्रे स्थगय स्फुटदन्तमण्डलं जघनम् ।)

साहुली = वस्त्रम् *(Deśī.* p. 286).

Read पुत्ति in the second half in Vol. I.

242. Read एक-युवकोऽयं in the *chāyā* in Vol. I.

243. Read परिवालिआ (? परिआलिआ) in the second half in Vol. I.

249. Compare the text of this *gāthā* with that of *RAS* S. No. (16.543) *infra.* The readings लीलाएँ तुलिअसेलो रक्खउ वो ---- in the first half of the *gāthā* are, poetically speaking, highly superior.

258. उच्छुच्छुलेइ - *PSM* does not record this verb उच्छुच्छुल.

It, however, records छुल्लुच्छुल (= चुलुच्छल) meaning 'छलकना', 'उछलना',

267. महग्घिअ (Sk. महार्घित) honoured.

270. Read गहवइ in the first half in Vol. I.

272. Read फुल्ल in the second half in Vol. I.

276. Cf. आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयिहृदयं विप्रयोगे रुणद्धि ।। *Meghadūta* 9.

278. Read संजीवणोसहिम्मिव in Vol. I.

284. The readings (णूमेंति जे) पहुत्तं seem to be preferable.

291. Read "वृत्ति in place of वृत्ति"(in the second half) in Vol. I.

294. Could the reading be संघासएण instead of संझामएण ? 'संघासय-समसीसी फद्धाइ' - संघासओ तथा समसीसी स्पर्धा ।

— *Deśī.* p. 271.

295. Drop (अ); read विआसिआसोअ in Vol. I.

299. Bhoja introduces this *gāthā* with the remark:

"पञ्चाल्यनुयातं (? नं) भूतमातृका । यथा -".

V. Raghavan thus writes about this festival : "It is a procession of dolls accompanied by young women. Bhoja identifies it with the *Bhūta-mātṛkā*. His *Śṛṅgāraprakāśa* says that the festival was promulgated by Pāñcāla Muni, who is one of the authors of the erotic lore and taking the word Pāñcāla again in its sense of dolls, adds that in it the dolls were followed, with the people in diverse dress, talk and actions and that it is well-known as the Bhūta-mātā." *Festivals, Sports And Pastimes of India* by V. Raghavan (B. J. Institute of Learning and Research, Ahmedabad, 1979, p. 95).

314. The figure in the stanza is *Sahokti* : The female (young) warden of the paddy-field dries up (becomes emaciated) along with the paddy plants. Bhoja cites it to illustrate : 'इङ्गितादिभिरप्यनवगम्यः प्रच्छन्नः (प्रेमप्रकारः) ।' - p. 672.

315. पाडी *d.* (cf. Marāṭhī पाडी) a young suckling of a cow; पेऊस = पीयूष the milk of a cow during the first seven days after calving. Bhuvanapāla says : अत्र उत्तरोपमाभ्यां

संसृष्टिरलंकारः । - पृ ३२.

322. Vide Extracts from Sanskrit Commentary in Appendix I.

323. The poet here gives expression to the tender feeling of love of a maiden for her beloved; she addresses the moon as *'Amṛtamaya' 'Gaganaśekhara'* and *'Rajanī-mukha-tilaka'* and begs of him 'to touch her with the rays which have touched her beloved."

In his play *Mālatīmādhava* Bhavabhūti portrays Makaranda as requesting the wind that has embraced his beloved Madayantikā in its course, to touch him in every limb (Act I. 38). The maiden of the *gāthā* addresses the moon, whereas Bhavabhūti's Makaranda requests the breeze.

328. विरमावेउं = विरमयितुम्, to end, to terminate. Incidentally, it may be noted that Bhuvanapāḷa reads विरमालेउं (= सोढुम्).

350. मुद्धवहुआ = मुग्ध-वधूः charming young wife; उट्ठंत (= उत्तिष्ठन्महारम्भौ) rising, prominent, swelling, upward rising and large even in the early stage of growth; ओसण्ण-अवसन्न - 'sunken', 'fallen inwards'.

अवस्विन्न - (Whose cheeks) were bathed in perspiration (because of the fever of jealous anger) - M. V. Patwardhan *Gāhākosa* Notes, p. 189. Bhuvanapāla's comm. explains **इति भयेन स्वेदोदकार्द्रकपोला प्रथमजाया जातेति । अत्र विषादो व्यभिचारी भावः ।** — पृ. १७७.

368. Read in the Sanskrit *chāyā* 'तस्यापि रवे रथं नभोऽर्धे'.

371. 'मम तावत् चिन्त्यमानं मरणं महिलानां स्त्रीणां समुचितं कथं न संपतति ।' as cited by Handiqui in his Notes, p. 174.

374. बहुवल्लह (बहुवल्लभ) one who is a ladies' man; मिट्ठं (= मिष्टम्) sweet; The figure in the *gāthā* is अर्थान्तरन्यास.

375. Kulanātha, as cited by Handiqui, in his Notes (p. 177) : अर्धनारीश्वररूपमाह - यस्य वामार्धं स्त्र्यात्मकं द्वितीयावकाशे पुरुषात्मकदक्षिणार्धे गमनोत्सुकं यत् वलितुं वाञ्छति तं नमत । स्वयमभिगमनेच्छया सव्रीडं कलङ्कसाध्वसवशाच्च वेपते । भाववशात् पुलकाचितस्तनकलशं ---- । स्त्रीणां स्नेहधर्म एवायं यदनुरागेऽपि वाम्योपदर्शनम् । एतेन सुभगत्व-स्तुतिरियं देवस्य ।--- पृ. १७७.

382. Bhuvanapāla thus comments : --- यथा हि भुजङ्गरक्षिते निधिकलशे सभयसाभिलाषा दृष्टिर्निपतति तथा समर्थपतिकापयोधरोत्सङ्गे दस्यूनां दृष्टिर्निपततीत्यर्थ: । पक्को समर्थ: । रतिभययो: स्थायिभावयो: संकरोऽत्र । उपमालंकार: । - पृ. २४४.

Note the v. l. पक्कवइया (समर्थपतिका). Bhoja reads पोढ-महिला (प्रौढ-महिला).

सभय frightened or nervous and covetous or greedy (glances); पक्वपतिका — a woman whose husband is a mighty hero; स्तनोत्सङ्ग - the region of the breasts अहिरक्षित - (It is a popular belief that buried treasures are guarded by snakes) - a jar containing treasure (निधिकलश) guarded by a snake, (अहि snake, रक्षित guarded).

* * *

Chapter VIII
Prakrit Verses in Kāvyaprakāśa

1. This *gāthā* is cited as an example where the expressed sense *(vācyārtha)* is suggestive *(vyañjaka)*. The girl who addresses this stanza to her mother is a *svairiṇī* — a wanton girl. Hence the suggested sense is that the girl is desirous of wanton sport *(svaira-vihāra)* and wants to go out for that purpose under the pretext of bringing provisions. उपक्रियते अनेन इति उपकरणम् अन्नेन्धनशाकादिसामग्री ।

2. This *gāthā* is cited as an example where the indicated sense is further suggestive. The context is thus stated: प्रियानुनयार्थं प्रेषितां तमुपभुज्य आगतां दूतीं प्रति नायिकाया उक्तिरियम् ।

   The suggested sense arises because of *boddhavya* - *vaiśiṣṭya* (the speciality of the person addressed); the *dūtī* (maiden messenger) showed signs of sexual intercourse on her body, such as nail - marks, tooth-bites, etc. These signs constituted her speciality from which the *nāyikā* knew her faithlessness. The *dūtī* instead of persuading the *nāyikā's* lover to visit the *nāyikā,* she herself sported with him and thus behaved like her enemy. *Viparīta* - *lakṣaṇā* has to be resorted in understanding the second half of this *gāthā*. साह = i शास् to tell, convey (here, message of the *nāyikā*) ii साधय् to win over; सुभग - 'the fortunate one', 'a ladies' man, a man after whom ladies hanker 'स खलु सुभगो यमङ्गना: कामयन्ते ।'

3. This *gāthā* is cited as an example where the suggested sense is further suggestive : (i) अत्र निष्पन्दत्वेन आश्वस्तत्वम् । तेन च जनरहितत्वम् । अत: संकेतस्थानमेतदिति कयाचित् कंचित् प्रत्युच्यते (? प्रति द्योत्यते ।) - मम्मट पृ. ३०.

   (ii) अथवा मिथ्या वदसि न त्वमत्रागतोऽभूरिति व्यज्यते । - मम्मट, पृ. ३०. These are the two ways according to the two contexts in which Mammaṭa explains this *gāthā*.

4. This *gāthā* is already dealt with. Vide *ŚP* S.No. (110.63) *supra*.

5. In order to conceal her stealthy sexual intercourse with her paramour a wanton girl addresses this stanza to her friend wherein she attributes her perspiration and hard breathing, — really the effects of the stealthy sexual intercourse — to the exhaustion caused by her having hastily returned from the river with a big pitcher

full of water. The 'चौर्यरतगोपन' is understood by the सखी owing to her knowledge that the speaker is a woman of loose morals.

6. Sleeplessness, weakness, anxiety, etc., are the effects or signs of *'upabhoga'* (sexual intercourse) as well as of efforts to win over the *nāyāka* for the *nāyikā*.The 'enjoyment of the maiden messenger by the lover of the *nāyikā'* is the suggested sense. The reader comes to know this suggested sense as he knows the maiden messenger to be a girl of disreputable character. औन्निद्यम् = उद्गता (= नष्टा) निद्रा उन्निद्रा, तस्या: भाव: औन्निद्यम् (sleeplessness).

7. "At that time (when my girl-friend sat by my side) you did not look anywhere else — fixing your glance on my cheeks (which showed clear reflection of my girl friend sitting somewhere near me). But now after the girl-friend left, you no longer look at my cheek;, I am very much the same, and my cheeks are very much the same but the glance of yours is not the same." The speaker of the *gāthā* understands the reason for her husband's behaviour namely, he is secretly in love with her girl friend and suggests this by addressing him the present *gāthā*.

8. A wanton girl, who is having a talk with a neighbour finds her paramour standing nearby. He wants to know the time when he can meet her. The girl apparently addresses this *gāthā* to the neighbour but in fact to her paramour suggesting that evening is the time of appointment.

9. A wanton girl is about to leave her house to meet her paramour. A friend of hers who had got the report that her husband is returning within a short time addresses this *gāthā* to her and dissuades her from going out to meet her paramour. Vemabhūpāla, however, interpretes this *gāthā* differently. Vide *Saptaśatīsāra,* V. No. 99, p. 38.

10. The suggestion is :"The spring is an exciting season. If you depart on a journey now I'll certainly die because of unbearable pangs of separation from you; and I don't know what would happen to you."

11. This *gāthā* is already dealt with; vide *SK* S.No. (* 14.342) *supra.*

12. "He is a jewel among the lazy bones, foremost among the gay rogues, and he is possessed of immense wealth". Hearing this description of the bridegroom,

the bride's eyes dilated with joy — this fact suggests that she regards him just the one fit to be enjoyed by her (alone).

13. The comments of Mammaṭa on this Prakrit stanza deserve to be read in the original : अत्र केशग्रहणावलोकनोद्दीपितमदना इव कन्दरास्तद्विधुरान् (= राजशत्रून्) कण्ठे गृह्णन्ति इत्युत्प्रेक्षा। एकत्र संग्रामे विजयदर्शनात् तस्यारयः पलाय्य गुहासु तिष्ठन्तीति काव्यहेतुरलंकारः। न पलाय्य गतास्तद्वैरिणोऽपि तु ततः पराभवं संभाव्य तान् कन्दरा न त्यजन्तीत्यपह्नुतिश्च (व्यज्यते इति शेषः।)

— पृ. १४१.

14. The *Utprekṣā* (Poetic Fancy) contained in this stanza — मनस्विनीनां मानः **पीडनभीत इव** हृदयात् समपसरति — suggests that the high-spirited girls began to return the embraces (with zest or gusto).

15. Here the figure *Utprekṣā* (Poetic Fancy) contained in the stanza — ***'hasantīva'***, ***'anyadiva'*** — suggests the figure Vyatireka (Dissimilitude, Excellence) by implying that the Vāṇī (Goddess of Speech) has an animate seat in the form of the poet's mouth, (while Brahmā is seated upon the inanimate lotus) and creates a world which is always new and the source of unalloyed joy (while the world of Brahmā is old and not always joyful).

Please read in the first half "हसन्ति" in Vol. I.

16. Here the fact that 'the Malaya winds, strengthened by the sighs of women suffering from the pangs of separation from their lovers become capable of doing anything' is suggested.

17. Here either the figure *Vibhāvanā* (Peculiar Causation) implied in the statement that the *nāyikā* became reconciled to her lover even before he made attempts to propitiate or pacify her, or the figure *Utkprekṣā,* implied in the statement that her *māna* (jealous anger) cannot withstand the force of the charm of the lover's visit is suggested.

The expression प्रियदर्शन-विशृङ्खल-क्षणे- 'at the exciting moment of my lover's visit' — notably the word विशृङ्खल (विहलंखल) arrests our attention. *PSM* equates it with 'विह्वलाङ्ग' one whose body is exhausted; विशृङ्खल = unfettered, unrestrained, unbounded.

18. This *gāthā* contains the figure Uttara (Reply); When a question is inferred from an answer, there is Uttara (अत्र प्रकृतवाक्यार्थरूपोत्तरेण 'किमिति कुपिते लोचने वहसि' इति प्रश्नस्योन्नयनाद् उत्तरालंकारः।). This figure suggests the fact that her consort (or) lover is not only trying to hide the fresh nail-marks and tooth-bites but they enable her to detect his faithlessness or disloyalty. 'कोपेन पुनरिमे नाक्रान्ते' — this part contains the figure अपह्नुति (Concealment). But the principal figure 'Uttara' is really suggestive.

19. Note : अत्र 'अमान्ती' इत्यत्र महिलासहस्रभरितत्वं हेतुः, तनूकरणे च अमान्तीत्वं हेतुरिति द्वाभ्यां हेत्वलंकाराभ्यां 'तनोस्तनूकरणेऽपि तव हृदये न वर्तते इति विशेषोक्त्यलंकारो व्यज्यते । - बालबोधिनी, पृ. १४६.

20. Here the sugestion lies in the single word 'stupefied' (विमुह्यन्ति) - this (stupefaction) which is impossible in the inanimate *(acetana)* efforts *(vyavasāya)* stands for 'impeded'.

21. Here the figure Rūpaka (Metaphor) - अधरः म्लानकमलदलम् — (Your lover's lower lip was withered lotus-leaf — suggests the figure Kāvya-liṅga (Poetic Reason) by implying that your lover's nether lip looked withered on account of your repeated and repeated kissing of his lower lip (right up to the very morning).

22. Here 'Madana's undisputed sway over the three worlds suggests that not a single one of these persons over whom Madana has his sway, ever goes against his orders, hence they spend the nights in wakeful sexual intercourse.

23. The poet describes the scene of *viparīta-rata* 'Contrary intercourse'. It is where the woman takes the man's position above, while the man lies below. स्तनभरवयस्येन (= स्तनभरवयस्यतः) विशुद्धजातिः न चलति अस्याः हारः। The pearl - necklace is an impediment to close embrace. It, however, does not desert her constant friends, the breasts, as it is of pure breed. Here the figure Kāvyaliṅga, contained in the epithet 'being of pure breed' suggests the fact that the pearl-necklace remained constantly oscillating during the upward and downward movements of the *nāyikā* in the course of *viparīta-rata.*

24. Mammaṭa thus comments on this stanza : अत्र रूपकेण मुहुर्मुहुराकर्षणेन तथा केशपाशः स्कन्धयोः प्राप्तः यथा रतिविरतावप्यनिवृत्ताभिलाषः कामुकोऽभूदिति खंद (= स्कन्ध-) पदद्योत्या विभावना (व्यज्यते) । - पृ. १६२.

25. Mammaṭa thus comments on this stanza : मयीवान्यस्यामपि प्रथममनुरक्तस्त्वं न तत इति 'णव' (= नव) इत्यादि-पओस (= प्रदोष) इत्यादि पदद्योत्यं वस्तु व्यज्यते। पृ. १६२.

26. Mammaṭa thus comments on this stanza : अत्र वस्तुना हारच्छेदानन्तरमन्यदेव रतमवश्यमभूत् तत् कथय कीदृगिति व्यतिरेक: कहं (= कथं) पदगम्य:।

On the Prakrit form उच्छेरंतो Dr. Ghatage writes : "The reading उच्छेरंतो is taken by almost all commentators as उच्छ्रियमाण and to mean 'an extra one, an unwanted person or thing 'तृतीयतया अधिको भवन्'. The correct *passive present participle Ā.* from उद् + श्रि must be उच्छ्रीयमाण and not उच्छ्रियमाण. Why they have given this wrong form it is difficult to find. Possibly the older usage of श्रि *pass.* श्रियते as against the classical grammatical form श्रीयते may have influenced them. But I doubt it. The Prakrit form उच्छेरंतो can be taken as *active pre. part.* Sk. उद् + श्रयन् in the sense of (necklace) 'rising up, heaving (on the bosom of the lady) which is being removed *by her friend in the form of a close embrace'. The idea of the* commentators that the (the pearl-necklace) is removed like a third person i.e., an intruder, may be more recondite but not expressed by the poet. विअ can be taken as अपि च 'and'. Tr. : "O, friend, on the occasion o͏f your first courtship, when the necklace which was heaving (on your bosom) was set aside by the close embrace as a friend, then how went your courtship (further)?"

27. Read the following extract from *Bālabodhinī* (pp. 163-164) : जलानयनव्याजेन संकेतस्थानं गत्वा शून्यं तत् विलोक्य जलघटं स्कन्धे गृहीत्वा गृहद्वारपर्यन्तं समागतां पश्चात् संकेतस्थानयायिनं स्वकामुकमवलोक्य पुनर्जलानयनव्याजात् संकेतस्थानं गन्तुं विवलितं वदनं कृत्वा द्वारस्खलनव्याजेन घटं क्षिप्त्वा लोकवञ्चनायै रुदतीं सखीं प्रतीयमुक्तिश्चतुराया: 'अपरं घटं गृहीत्वा गच्छ अहं सर्वं समाधास्ये' इत्यभिप्रायगर्भा ।

28. The figure Apahnuti suggests the following *vastu* (fact) : "You had fixed an appointment with your lover that you would meet him in the thicket/bower on the river-bank — you went there; not finding him you returned but when you were about to enter the house you knew that he had gone there after you had left; so with a view to going to the river again you have intentionally broken the pitcher under the pretext of striking against the door; — all this I have understood. So take heart, go and fulfil your desires, I justify everything and convince your mother-in-law." The word विहलंखल also occurs in *KP* S.No. (17.422) above. The commentators give different Sanskrit equivalents of this

word. Dr. Ghatage remarks : "only two may be seriously considered 'विह्वलाङ्गाम्' and 'विशृङ्खलाम्'. The second is better : Unbridled, wanton".

29. In this stanza we have the figure Kāvyaliṅga (Poetic Reason) — which is implied in the term *para-vahuā* (= paravadhūḥ). It suggests the figure Ākṣepa (Paralipsis) implying : "You neglect young girls or women like me, and run after old women who are the wives of other men — this your behaviour is simply beyond words."

30. This *gāthā* is already dealt with; vide *VJ* S.No. (20.23) *supra.* Kuntaka thus comments on it : अत्र समानेऽपि हि स्थगनप्रयोजने साध्ये सामान्ये च लोचनत्वे, देव्याः परिचुम्बनेन यस्य निरोधः संपद्यते तद्भगवतस्तृतीयनयनं जयति सर्वोत्कर्षेण वर्तत इति वाक्यार्थः। अत्र जयतीति क्रियापदस्य किमपि सहृदयहृदयसंवेद्यं वैचित्र्यं परिस्फुरदेव लक्ष्यते । - पृ. ३२.

Mammaṭa briefly comments : अत्र जयतीति न तु शोभते इत्यादि । समानेऽपि हि स्थगनव्यापारे लोकोत्तरेणैव व्यापारेणास्य पिधानमिति तदेवोत्कृष्टम् । - पृ. १६९.

31. Read against the first line (p. 174). The suggestion here lies in the genitive ending in 'नागरिकाणाम्' (of city-women). The use of the expression 'नागरिकाणां पतीन्' (husbands of city-women) instead of city-men suggests the extreme cleverness of the speaker, who is able to captivate the hearts not of the ordinary 'city-men' - citizens - but those men of the city who have acquired considerable cleverness by their connection with the very clever 'city-women'.

32. Read : ---- गुणग्रहणादीनां प्रेमहेतूनां बहुविधत्वेऽपि (नानाप्रकारत्वेऽपि) कार्यं प्रेमैकजातीयमेव न कदाचिदन्यथाभावं प्राप्तमिति बहुवचनैकवचनाभ्यां व्यज्यते। तेन च विप्रलम्भोत्कर्षो व्यङ्ग्य इति प्रदीपादौ स्पष्टम्। —बालबोधिनी, पृ. १७६.

33. This *gāthā* is already dealt with; vide *DHV* S.No. (50.16) *supra.* The context is the same in both the texts. Mammaṭa thus comments on it : अत्रानुनयः किमुपभोगलक्षणेऽर्थान्तरे संक्रमितः किमनुरणनन्यायेनोपभोगे एव व्यङ्ग्ये व्यञ्जकः इति संदेहः। - पृ. १८७-१८८.

34. This *gāthā* is already dealt with; vide *DHV* S.No. (30.12) *supra.* Read the extract from *Locana* quoted in the Notes on *DHV* S.No. (30.12) *supra.*

35. This *gāthā* is already dealt with; vide *DHV* S.No. (5.7) *supra.* Mammaṭa cites this *gāthā* to show how the expressed and the suggested meanings differ in point of the person addressed. Read the extract from *Locana* quoted in the Notes

on *DHV* S.No. (5.7).

36. This *gāthā* is already dealt with; vide *DHV* S.No. (2.6) *supra.*

37. Mammaṭa comments on this *gāthā* : --- अत्र हि हरिपदेन दक्षिणनयनस्य सूर्यात्मकता व्यज्यते (हरेर्दक्षिणवामनयनयो: सूर्यचन्द्रात्मकत्वेन पुराणादिषु प्रसिद्धत्वादिति भाव:।) तन्निमीलनेन सूर्यास्तमय:, तेन पद्मस्य सङ्कोच:, ततो ब्रह्मण: स्थगनम्, तत्र सति गोप्याङ्गस्यादर्शनेन अनिर्यन्त्रणं निधुवनविलसितमिति । —पृ. २५१.

38. This *gāthā* is already dealt with; vide *DHV* S.No. (1.6) *supra.*

39. Mammaṭa cites this *gāthā* to illustrate the defect *'a-śravyatva'* (= unpleasant to the ear or unmelodious). *Jaṁ parihariuṁ tīrai* --- In this *gāthā* the close proximity of the second and third *gaṇas* called *'sagaṇa'* and *'bhagaṇa'* is unmelodious (— as has been declared by standard writers on Metrics).

40. This stanza is already dealt with; vide *SK* S.No. (369.414) *supra.* Mammaṭa cites this stanza to illustrate 'अधम-प्रकृत्युक्तिषु ग्राम्यो गुण:।' यथा - फुल्लुक्करं --- He then remarks : अत्र कलम-भक्त-महिषी-दधिशब्दा ग्राम्या अपि विदूषकोक्तौ। पृ. ४२५-४२६.

41. This *gāthā* is already dealt with; vide *DHV* S.No. (14.8) *supra.* Mammaṭa cites this *gāthā* to illustrate 'अर्थान्तरसंक्रमितवाच्ये ध्वनौ कथितपदस्य गुणत्वम्'. Note : "द्वितीयकमलपदं विकाश-सौरभ-सौन्दर्यादिमत्कमलपरम् ।"

42. This *gāthā* is already dealt with; vide *DHV. Locana* S.No. (39.13) *supra.* Mammaṭa cites this *gāthā* to illustrate गर्भितं तथैव (क्वचिद् गुण: दृढप्रत्ययहेतुत्वात् ।). In the *gāthā* under consideration, the expression पत्तिहि (or पत्तिअ) = प्रतीहि 'believe me' — this parenthetical clause — is inserted for the purpose of emphasizing the assertion. Mammaṭa thus comments on it : अत्र सकलपरिहारवनगमने शान्तानुभावौ । इन्धनाद्यानयनव्याजेनोपभोगार्थं वनगमनं चेत् न दोष:। - पृ. ४३९.

43. In this *gāthā* there have been introduced two *anubhāvas* (consequents) : 'losing of interest in all work' and 'departing to the forest'. These help in the creation or development of *śānta-rasa.* There would be nothing wrong if these were to indicate that the desire to proceed to the forest was for the purpose of meeting her lover under the pretext of fetching fuel and such things.

44. Mammaṭa cites this stanza to illustrate that the *śabdālaṁkāra (tavarāgānuprāsaḥ* in this case) - Alliteration- adorns only the words and not the sentiment of *Vipralambha-śṛṅgāra,* love in separation, depicted in the stanza; letters belonging to ṭa-group are admittedly detrimental to the development of the sentiment of love in union or in separation.

45. This stanza is drawn from Ānandavardhana's *Devī śataka* to illustrate Bhāṣā-śleṣa—coalescence of the two languages — Sanskrit and Prakrit.

46. Mammaṭa cites this *gāthā* as an example of (Vākyagā Ārthi Upamāna-luptā) Upamā. In this *gāthā 'Sarasa-kāvya'* is the *upameya;* सकल-करण --- वितरणम् represents the common property, सदृश is the उपमाप्रतिपादक word and उपमान is not mentioned.

47. This *gāthā* is already dealt with; vide *DHV Locana* S.No. (28.11) *supra.*

48. Mammaṭa cites this *gāthā* as an example of एकदेशविवर्ति रूपक. It arises when some of the *upamānas* are directly mentioned and some are to be understood from the power of words. Mammaṭa comments on this *gāthā* as follows : अत्र रणस्यान्तःपुरत्वमारोप्यमाणं शब्दोपात्तम् । मण्डलाग्रलतायाः नायिकात्वं रिपुसेनायाश्च प्रतिनायिकात्वम् अर्थसामर्थ्यादवसीयते इति एकदेशे विशेषेण वर्तनादेकदेशविवर्ति । पृ. ५९७.

49. Mammaṭa cites this *gāthā* as an example of समासोक्ति. According to Sudhāsāgara, the context of this *gāthā* is : समरपतितं स्वामिनमवेक्ष्य वीरपत्न्या इयमुक्तिः। अत्र केवलं विशेष्यवाचिनो जयलक्ष्मीशब्दस्य कान्तावाचकत्वं (अप्रकृत-कान्ताबोधकत्वं) नास्ति तस्य जयलक्ष्मीमात्रबोधनसामर्थ्यात् विशेषणानां तु 'लहिऊण' - इत्यादि पदानामुभयगतबाहु स्पर्शप्राप्त्यादिबोधकत्वमस्त्येवेति समासोक्तिरलङ्कार इत्यर्थः। बालबोधिनी पृ. ६१३.

50. This *gāthā* is already dealt with; vide *ŚP* S.No. (41.50) *supra.* Mammaṭa cites it as an example of the figure अतिशयोक्ति (Hyperbole)—statement of difference, where there is none in reality.

51. Mammaṭa cites this *gāthā* as an example of the figure दीपक (Illuminator), to be precise, of क्रियादीपक. Read : अत्र वर्णनीयत्वेन प्रकृतानां कुलवधूस्तनानां तदुपमानत्वेनाप्रकृतानां कृपणधनादीनां च स्पर्शन-क्रिया-रूप-साधारण-धर्मस्य सकृदुपादानमिति क्रियादीपकालंकारोऽयम्।- बालबोधिनी, पृ. ६४०.

52. This *gāthā* is already dealt with; vide *ŚP* S.No. (1535.320) *supra.* Mammaṭa cites this *gāthā* here as an example of the figure आक्षेप, to be precise, of वक्ष्यमाणविषय आक्षेप. Read : अत्र विरहदुर्दशातिशयो वक्ष्यमाणो वक्तुमशक्यतया निषिद्ध इत्याक्षेपालंकार:। - उदाहरणचन्द्रिका (as cited in बालबोधिनी, पृ. ६५५).

53. Mammaṭa cites this stanza (from *Karpūramañjarī)* as an example of सहोक्ति. Read : "सहोक्तौ द्वयोरपि प्रकृतयोरप्रकृतयोर्वा ग्रहणात् काल्पनिकमौपम्यम्। तत्र तृतीयान्तस्य गुणभावादुपमानत्वं शेषस्य प्राधान्यादुपमेयत्वम्" इति माणिक्यचन्द्र:। "अत्र श्वासदण्डादिषु प्रथमान्तेषु दीर्घत्वादीनामन्वय: साक्षादेव शाब्द: दिवसनिशादिषु तु तृतीयान्तेषु सहशब्दार्थान्वयबलादार्थ इति सहोक्तिरलंकार:। - बालबोधिनी, पृ. ६७३.

54. This *gāthā* is already dealt with; vide *DHV* S.No. (23.10) *supra.* If Ānandavardhana cites it as an example of उपमाध्वनि, Mammaṭa cites it as an example of the figure पर्याय. Read : अत्र एकस्य हृदयस्य विष्णौ प्रियाणां बिम्बाधरे चेति अनेकत्र स्थितौ कुसुमबाणेन इति प्रयोजकनिर्देश: कृत:। अत: (एकमनेकस्मिन्) 'क्रियते' इत्यस्योदाहरणमिदम्। — बालबोधिनी, पृ. ६९३. This interpretation given by Jhalakikar is based on the reading 'श्रीसहोदररत्नाभरणे' (श्रीसहोदर-रत्नम् अर्थात् कौस्तुभम् आभरणं यस्य तस्मिन् विष्णौ।). Abhinavagupta's interpretation is based on the reading 'श्रीसहोदररत्नाहरणे'. (Vide *Locana,* p. 265). This interpretation is certainly preferable.

55. Mammaṭa cites this *gāthā* as an example of the figure अन्योन्य (Reciprocal). Read: प्रकृते शोभाविशेषविशिष्टान् हंसान् प्रति सरसां कारणत्वम्, शोभाविशेषविशिष्टसरांसि प्रति हंसानां कारणत्वं परस्परशोभाजननद्वारेणैव। परस्परक्रियया परस्परम् उपकारजननज्ञानकृतोऽत्र चमत्कार:। - उद्योत, पृ. १६, (S. S. Sukthankar edn.).

56. This *gāthā* is already dealt with; vide *DHV* S.No. (36.13) *supra.* Mammaṭa cites it as an example of the figure उत्तर (Reply) where a question is inferred from an answer, and comments on it thus : हस्तिदन्त-व्याघ्र-कृत्तीनामहमर्थी ता: मूल्येन प्रयच्छेति क्रेतुर्वचनम् अमुना वाक्येन समुन्नीयते। — काव्यप्रकाश, पृ. ७०९.

57. This *gāthā* illustrates the figure Uttara (II) which occurs when there being many questions, there are many answers which are impossible — which do not ordinarily occur to one. In this *gāthā* there are four questions and four 'impossible' answers. Hence it is an example of the figure Uttara (II). Jhalkikar (p. 710) reads लद्धं (= लब्धम्), Kane (SD p. 55) लद्धव्वं, *GS(W)* (V. No. 975) दुल्लभं; Gajendragadkar (p. 106) and Sukthankar (p. 168) read दुल्लहं - this reading violates however the metre. Prof. Arjunwadkar (p. 112, also p. 722 f.n.1) reads दुलहं

- which suits the metre all right.

58. This *gāthā* illustrates the figure Asaṅgati (Disconnection, Non-connection or Incongruity) Read : अत्र वध्वा: कपोले स्वामिकृतदन्तक्षतादि: सपत्नीनामतीव क्लेशदायक: इत्यर्थविशेषप्रतिपत्तये वेदना-दन्तक्षतयो: कार्यकारणयोर्भिन्नदेशताभिधानामिति वैयधिकरण्यरूपासंगतिरलंकार:।
— बालबोधिनी, पृ. ७१५.

59. This *gāthā* illustrates the figure Smaraṇa (Reminiscence).

Read : अत्र शङ्खसदृशे स्तने दृष्टे जन्मान्तरेऽनुभूतस्य पाञ्चजन्यस्य स्मृतिरिति स्मरणालंकारोऽयम्।
— बालबोधिनी, पृ. ७३३.

60. This *gāthā* illustrates the figure Pratīpa (II), which occurs when things that are standards of comparison are declared to be useless.

Read : अत्रोपमानत्वेन लोकप्रसिद्धस्य चन्द्रस्य तिरस्कारार्थमुपमेयत्वकल्पनमपरं प्रतीपम् । — बालबोधिनी, पृ. ७३६.

61. Mammaṭa gives this *gāthā* as an example of the figure Viśeṣa (II) - this variety we have when one object is spoken of as being present in many places (simultaneously) : *Bālabodhinī* (p. 742) gives the context : सपत्नीसक्तं कान्तं प्रति तत्पत्न्या उक्तिरियम् । and remarks at the end of his exposition : अत्रैकस्या: सपत्नीरूपकामिन्या: एकरूपेण युगपदनेकत्र (हृदयादौ) स्थितिवर्णनादपरो विशेषालंकार: ।

62. Mammaṭa gives this *gāthā* as an example of the figure Atadguṇa (Non-Borrower). The second half of this *gāthā* contains the figure *A-tadguṇa*. Although the hero who is धवल is enthroned in the heart of the speaker, which is रक्त (red or glowing with ardent love), he does not himself assume रक्तत्व (redness or love for the speaker). Mammaṭa observes : अत्रातिरक्तेनापि मनसा संयुक्तो न रक्ततामुपगत इत्यतद्गुण:। - पृ. ७४७.

63. This *gāthā* (describing a village wench who is extremely beautiful, who steals the hearts of youths and whom nobody can control) is cited as an example of शब्दार्थालंकारयो: संसृष्टि: Read : अत्र पूर्वार्धे 'णत्थि, एत्थ' इति तकार-थकात्मकस्यानेकव्यञ्जनस्य सकृत्साम्यमिति छेकानुप्रास: शब्दालंकार:। उत्तरार्धे हृदयलुण्ठाकीम् इति रूपकमर्थालंकार:। तयोश्च परस्परनिरपेक्षयोर्योगात् संसृष्टिरलंकारोऽयम्। - बालबोधिनी, पृ. ७५३

The expression महमहंत is variously interpreted. Jhalakikar renders it into Sanskrit

as 'महमहायमान-लावण्याम्' and paraphrases it as 'उत्सवोत्सवायमानलावण्याम्'. He further adds, केचित्तु 'महमहल्लावण्याम्' इति संस्कृतं पठित्वा 'नवनवीभवल्लावण्याम् इत्यर्थमाहुः। - पृ. ७५३.

Hemacandra lays down in his Prakrit grammar : प्रसरेः पयल्ल-उव्वेल्लौ। ८।४।७७. महमहो गन्धे । ८।४।७८.

प्रसरतेर्गन्धविषये महमह इत्यादेशो वा भवति । महमहइ मालई । मालईगंधो पसरइ । गन्ध इति किम् । पसरइ। From this gloss it would seem that we are not justified in using it with reference to 'लावण्यम्'. Prof. K. S. Arjunwadkar however holds that metaphorically it can be used with reference to लावण्य (p. 833 f.n.1). The Prakrit word मघमघ or महमह seems to be onomatopoeic and seems to be akin to Marathi 'घमघमणे'.

64. The fourth quarter is emended as 'सरसअ-वाणीओ जलणिही ण कओ' in accordance with Prof. S. K. Arjunwadkar's suggestion (vide p. 846). Mammaṭa cites this *gāthā* as an example of समासोक्त्यप्रस्तुतप्रशंसयोः संदेहसंकरः। Read : अत्र समुद्रे प्रस्तुते विशेषणसाम्यादप्रस्तुतार्थप्रतीतेः किमसौ समासोक्तिः किम् अब्धेरप्रस्तुतस्य मुखेन कस्यापि तत्समगुणतया प्रस्तुतस्य प्रतीतेः इयमप्रस्तुतप्रशंसा इति संदेहः। - पृ. ७६०.

This stanza is later quoted by Narendraprabhasūri in his *Alaṁkāramahodadhi* and by Śobhākara in his *Alaṁkāraratnākara*.

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Chapter IX

Prakrit Verses in Alaṁkārasarvasva with Vimarśinī

* 1. This *gāthā* contains the figure Ākṣepa. May be, *Vimarśinī* has cited it from *A'Ratnākara* (p. 86). Vide *A'Ratnākara* S.No. (44.554) *infra.*

* 2. *Vimarśinī* cites this *gāthā* as an example of the figure Vyājastuti. *GRK* (V. No. 141) cites this *gāthā* under the Section *'Kusvāmī-prakramaḥ'.*

* 3. *Vimarśinī* cites this *gāthā* as an example of the figure Dīpaka. The *ālaṁkārikas,* who preceded Ānandavardhana, hold that in the case of figures like Rūpaka, Dīpaka, Apahnuti, Tulyayogitā, etc., figures like Upamā, Upameyopamā, etc., heighten the beauty of the expressed or denoted sense *(vācyārtha).* According to *Vimarśinī,* in the *gāthā* under consideration 'grown-up women are the *prakṛta (= upameya),* 'reciting of Prakrit verses' and 'stringing together of *kubja* flowers' are the *aprakṛta (upamāna).* These *upmānas* are introduced by the poet with a view to adding or heightening the beauty of the *vācyārtha* (expressed sense). Not many men know how to enjoy bold and grown-up women who are no longer bashful or timid in the presence of their lord. The poet of this *gāthā* deserves all praise for his very striking and out of the run Upamā (of course, a veiled or suggested one).

It may be noted that we have a similar *gāthā* included in *GRK* under the Section called *Kāvyapraśaṁsā :*

पाइयकव्वं पढिउं गुंफेउं तह य कुज्जयपसूणं ।

कुवियं च पसाहेउं [? पसाएउं] अज्ज वि बहवे न याणंति ॥२१॥

The compiler, Jinsévara Sūri evidently regards Prakrit *kāvya-pāṭha* as the *Prakṛta (= upameya)* as against Vimarśinīkāra's *'prauḍha-mahilā-ramaṇa.*

* 4. This *gāthā* is already dealt with; vide *KP* S.No. (19.422) *supra. Vimarśinī* cites it here to illustrate the point that the expressed (or denoted) sense is heightened by the (suggested figure) *Utprekṣā.*

* 5. This *gāthā* is already dealt with; vide *DHV* S.No. (15.9) *supra.* Kuntaka cites this *gāthā* as an example of *upacāra-vakratā* 'beauty of metaphorical expression'. *Vimarśinī* when commenting on *A'Sarvasva's* observation : "उपचारवक्रतादिभि: समस्तो ध्वनिप्रपञ्च: स्वीकृत:" cites this example.

6. This *gāthā* is already dealt with; *vide KP* S.No. (12.420) *supra.* The *gāthā* illustrates 'अर्थशक्तिमूलो वस्तुध्वनि:' : "अत्रार्थशक्त्या ममैवोपभोग्योऽयमिति वस्तु व्यज्यते ।" - (विमर्शिनी पृ. १८). Cf. *KP* (p. 136) : अत्र ममैवोपभोग्य इति वस्तुना वस्तु व्यज्यते ।

* 7. This *gāthā* is already dealt with; vide *KP* S.No. (11.420) *supra. Vimarśinī* introduces it with the remark : 'स(वस्तुध्वनि:) एवोभयशक्तिमूलो यथा-' and concludes with the remark: अत्र यद्युपभोगक्षमोऽसि तदास्स्वेति वस्तु वक्त्रौचित्यमाश्रित्य शब्दार्थशक्त्याभिव्यज्यत इत्युभयशक्तिमूलत्वम् । - पृ. १८.

* 8. This *gāthā* is already dealt with; vide *DHV* S.No. (23.10) *supra. Vimarśinī* introduces it with the remark : स एवार्थशक्तिमूलो यथा- and concludes 'अत्र कौस्तुभ-बिम्बाधरयो: केवलयैवार्थशक्त्यौपम्यं गम्यत इत्यर्थशक्तिमूलोऽलंकारध्वनि:। - पृ. १८.

* 9. *Vimarśinī* cites this *gāthā* as an example of उभयशक्तिमूलोऽलंकारध्वनि: and comments on it thus : अत्रोभयशक्त्या चिकुरभरखड्गयोरौपम्यं गम्यते । - पृ. १८.

10. Ruyyaka speaks of two varieties of शब्दपौनरुक्त्यम्: (1) व्यञ्जनमात्रपौनरुक्त्यम् (2) स्वरव्यञ्जनसमुदायपौनरुक्त्यम्; and adds : केवलस्वैरपौनरुक्त्यम् being devoid of strikingness or beauty is not taken note of as a third variety. *Vimarśinī* cites this verse to illustrate Ruyyaka's assertion that there is no charm in केवलस्वरपौनरुक्त्यम्. In this verse there is no doubt repetition of the vowel 'इ' but as it is devoid of *camatkāra (cārutva, vaicitrya vicchitti)* it cannot be given the status of an *alaṁkāra.*

11. Ruyyaka defines *Yamaka* and declares that it is of three kinds. He however illustrates only one variety and it is *Vimarśinī* which provides examples of the other two varieties. The verse under consideration illustrates the variety : 'क्वचिदेकस्यानर्थकत्वमपरस्य सार्थकत्वम्'. Neither the N. S. edition nor the Chaukhamba edn. gives its Sanskrit *chāyā*. This verse is not, as far as my knowledge goes, quoted elsewhere. In *Vajjālaggaṁ* (S.No. 639) we have the following *gāthā* included under the Section or Topic of Vasanta (Spring) :

होसइ किल साहारो साहारे अंगणम्मि वड्ढंते ।
पत्ते वसंतमासे वसंतमासाइ सोसेइ ॥

M. V. Patwardhan says in his Notes : साहारो = साधार: (आधारेण सह वर्तत इति साधार:, आधारदायक:, उपकारक:), useful, serviceable; or it may be regarded as a भावप्रधाननिर्देश: साधार: साधारत्वम् = आधार: or उपकार: help, service, use. Cf. Hindi सहारा. साहारे = सहकारे --- Tentatively, we may give its Sanskrit *chāyā* as follows :

सा हारं संहारं सहकारं जानाति सज्जसाहारं (?)।
संत्राणं सताम् (अथवा श्रान्तानां) सन्तानं मोहसन्तानम् ॥

12. This *gāthā* is already dealt with; vide *DHV* S.No. (14.8) *supra*. Ruyyaka however cites it here as an example of लाटानुप्रास.

13. In the course of his comments on the figure Upamā. *Vimarśinī* observes : ---इयं च सादृश्यदाढ्यार्थं कविप्रतिभाकल्पिते साधर्म्ये कल्पिता भवति । तच्च क्वचिदुपमेयगतत्वेन क्वचिदुपमानेनापि कल्पितमिति द्विधात्वमस्या:। After citing this *gāthā* as an example of कल्पितोपमा *Vimarśinī* remarks : अत्रोपमेयस्य षट्पदाच्छादित्वं कल्पितम् । - पृ. ३७.

* 14. This *gāthā* is already dealt with; vide *ŚP* (Vol. III) S. No. (667.174) *supra*. *Vimarśinī* cites this *gāthā* in the course of its discussion of the figure Ananvaya pointedly to bring to our notice that it is not to be regarded as an example of *Ananvaya* (as held by a later *ālaṁkārika*, Śobhākara, the author of *Alaṁkāra-ratnākara)* for it is stated that her left side resembles only her right side.

* 15. This *Skandhaka* from *Setu* (IV.6) describes the Vānara, Kumuda by name. 'There is a pun on the name Kumuda meaning a night lotus which blooms in the moonlight'. This *skandhaka* illustrates *Samasta-vaṣtu-viṣaya Rūpaka.*

* 16. This *Skandhaka* from *Setu* (II.35) contains the figure Rūpaka : Mandara mountain - cloud, the moon - the swan, emeralds - moss — these pairs give the respective identifications.

* 17. This *gāthā* contains the figure Bhrāntimān. The rays of the moon blended with the rays of sapphires in their necklace are mistaken for sparkling tears (of the

sulking ladies) mixed with collyrium in their eyes.

In the above *gāthā* the *sādhāraṇa-dharma,* the cause of *sādṛśya* that leads to *bhrānti* (error) is of the nature of *bimba-pratibimbabhāva.*

18. This *gāthā* is already dealt with; vide *ŚP* S.No. (684.176) *supra.* Ruyyaka cites it here as an example of the figure Ullekha (Representation). Here Lord Kṛṣṇa is apprehended as God Nārāyaṇa by grown-up ladies, as the consort of Śrī (= Lakṣmī) by young women and out of curiosity just like that by young girls. Incidentally, it may be noted that Mammaṭa does not treat of this figure, whereas Viśvanātha does.

* 19. *Vimarśinī* cites this *gāthā* as an example of *Svarūpotprekṣā,* and thus comments on it : अत्र मधुलक्ष्मीगतत्वेन चल-किसलय-करत्वादि निगीर्य व्याहरणक्रिया स्वरूपेणोत्प्रेक्षिता । तदौन्मुख्योत्पादकत्वादि च निमित्तमनुपात्तम् । - पृ. ७५.

20. This *gāthā* is already dealt with; vide *KP* S.No. (19.422) and *A'Sarvasva* S.No. (* 4.437) *supra.* Ruyyaka cites it here as an example of the figure Pratīyamānotprekṣā. He thus comments : 'अमाअंती' इत्यत्रावर्तमानेवेति तनूकरणहेतुत्वेनोत्प्रेक्षितम् । - पृ. ७६.

Incidentally, it may be noted that Mammaṭa thus comments on it : अत्र हेत्वलंकारेण 'तनोस्तनूकरणेऽपि तव हृदये न वर्तते' इति विशेषोक्तिः। - पृ. १४६:

* 21. *Vimarśinī* cites this *gāthā* as an example of Phalotprekṣā; it thus comments : अत्र श्रोतुमिवेति फलमुत्प्रेक्षितम् । मङ्गलगायिका - a woman singer of auspicious songs on the occasion of the wedding ceremony. (गीते) गीयमाने; गिज्जंत, *pres pass. part.* of गा (Sk. गै) to sing; होंतवहुआइ = भविष्यद्वध्वाः 'of the maiden soon to be married'; वर-गोत्र-दत्त-कर्णायाः of (the bride) who was attentively listening to the name *(gotra)* of the bridegroom mentioned in the song. Read : वर-नामाङ्कितं हि मङ्गलं गीयत इति स्थितिः। भुवनपाल, पृ. - २८९; रोमाञ्चः निर्गतः - horripilation manifested itself (on the bride's body); श्रोतुमिव - as if to hear (the bridegroom's name). *Romañca* is one of the eight *sāttvika-bhāvas.*

22. The Man-lion's mane (कन्धरा-बन्ध) with its mass of reddish hair (कडार-केसर) is fancied to be a heap of lightning-flashes, now left without support — as the

clouds are shattered by the fury of His (Man-lion's) roar.

Vimarśinī cites this *gāthā* as an example of Dharmotprekṣā: अत्र कन्धराबन्ध-धर्मिणि सकेसरत्वं निर्गीर्य सतडित्-कटप्रत्वमुत्प्रेक्षितम् । कडारत्वं च निमित्तमुपात्तम् । निगीर्यमाणश्च धर्मो धर्मिगतत्वेनोपात्तः। - पृ. ८०.

23. This *gāthā* is already dealt with; vide *VJ* S.No. (1.19) and *KP* S.No. (50.431). Ruyyaka introduces it with the remark 'अभेदे भेदो यथा - ', and comments on it thus : अत्र लडहत्वादीनामभेदेऽप्यन्यत्वेन भेदः। - पृ. ८५.

24. Read the first half of this *gāthā* as follows :

मग्गिअ-लद्धे बलमोडि-चुंबिए अप्पणेण उवणीदे ।
(मार्गितलब्धे बलात्कारेण (बलादामोट्य) चुम्बिते आत्मनोपनीते ।)

In the second half of its *chāyā* read प्रियाधरेऽन्येऽन्ये. Ruyyaka thus comments on it : अत्राभिन्नस्यापि प्रियाधररसस्य विषयविभागेन भेदेनोपनिबन्धः।

* 25. This verse is pretty corrupt. Tentatively, it may be reconstructd as follows :-
एअं तं सअवत्तं संकोअअरं मिअंक-कंतीए । सहस्सपत्तं अरइंदं कारणं भवइ सुरस्स ॥
[एतत् तत् शतपत्रं संकोचकरं मृगाङ्ककान्तेः। सहस्रपत्रम् अरविन्दं कारणं भवति सूर्यस्य ॥]
Note : The long vowel in सूरस्स is shortened for the sake of metre.
The *gāthā* may be translated as follows :-
It is the moon-lotus with hundred petals that closes or shuts the moonlight; and it is the sun-lotus with a thousand petals that closes or shuts the thousand-rayed Sun.

* 26. Ruyyaka's fifth variety of Atiśayokti is based on the inversion of the sequence of cause and effect (कार्यकारणपौर्वापर्यविध्वंसः). The inversion of the sequence of cause and effect may occur in two ways : (i) the effect may be supposed to precede the cause, or (ii) it may be supposed to take place simultaneously with the cause. *Vimarśinī* cites this *gāthā* with the introductory remark : 'तस्यैव सहभावो यथा - ' and he thus comments on the *gāthā* : अत्र परिजनादीनामपसरणे क्रमिकत्वेऽपि समकालत्वमध्यवसितम् । - पृ. ८७.

Incidentally, it may be noted that the reading मसणं (Sk. मसृणम्) is doubtful.

27. Ruyyaka says that the figure Dīpaka has three varieties according as the single *dharma* (whether *guṇa* - quality or), *kriyā*-action, is mentioned in the beginning, middle or end. The *gāthā* under consideration illustrates Ādi-Dīpaka as the verb *(kriyā) 'rehai'* (Sk. *'rājate')* is mentioned in the beginning of the verse (and is also connected with the *upamānas* viz. 'मिहिरेण नभः', 'रसेन काव्यम्', 'स्मरेण यौवनम्' and 'अमृतेन धुनीधवः').

* 28. *Vimarśinī* cites this *gāthā* as an example of Madhya Dīpaka. The verb *volei* (Sk. gacchati) is mentioned only once in the middle.

29. This *gāthā* is already dealt with, vide *KP* S.No. (51.431) *supra.* In *KP* this *gāthā* is cited to illustrate the figure Dīpaka as such. Here it is cited as an example of Anta-Dīpaka, one of th three kinds of Dīpaka, where the action *(kriyā)* represented by *'spṛṣyante'* is mentioned only once and that too in the end.

*30. *Vimarśinī* says that the figure Dīpaka occurs also as based on *bimba-pratibimba-bhāva* and also as based on *śuddha-sāmānya-rūpatva.* The *gāthā* under examination is cited to illustrate Dīpaka, based on this *śuddha-sāmānya-rūpatva (vastuprativastubhāva).* The *'rājitatva'* and *'śobhitatva'* — these two different words are here used to express one and the same common property (of resplendence) connected with two different entities, *bhujaṅganātha* (= Śeṣa) and the Lord's *bhujadaṇḍa.*

* 31. *Vimarśinī* cites this *gāthā* as an example of Nidarśanā. Śobhākara cites it in his *A'Ratnākara* (p. 14, v. 41) as an illustration of a *new alaṁkāra,* called Pratimā. Jayaratha (the author of *Vimarśinī*) does not accept this new figure.

32. Dr. H. C. Bhayani would like to emend the text विग्गुच्छाअइ अप्पा to जुगुच्छाअसि अप्पं (जुगुप्सां प्रापयसि आत्मानम्). He would further like to read णालिअ छेआ and understand णालिअ as *Vocative sing.* हे मूढ (Hemacandra 8.4.422)

Prof. M. V. Patwardhan's observationson this *gāthā* are as follows :-

"विग्गुच्छाअइ is obscure. It can perhaps be equated with विगुप्यते (but the change of प्य to च्छा is puzzling) (गुप्य means 'to be decevied', see H. VIII. 4.150). Jayaratha and Samudrabandha equate विगुच्छाअइ with विडम्ब्यते (but the commentater विद्याचक्रवर्तिन् is silent (see Delhi edn. of *Alaṁkāra-sarvasva,* 1965, p. 95).

Jacobi has omitted this stanza in his German translation of *Alaṁkāra-sarvasva* (ZDMG, Vol. 57, 1903, p. 330), as he thought it to be too corrupt to allow him to venture a translation. The stanza in question is an example of Nidarśanā. I think the idea is as follows : Trying to deceive shrewd and wise people is as difficult as the balancing feat described in the first half. The word णालिअ is obscure. The *Chāyā* in the N. S. edition (p. 100, foot-note 4), renders णालिअ by धूर्त. I do not find it in Buhler's Index of words in the *Deśīnāmamālā.* Hemacandra (Prakrit grammar 8.4.422) gives णालिअ the sense of मूढ = foolish, ignorant. But this sense is not applicable in the present stanza."

* 33. Read in the second half of the Sanskrit *chāyā* in Vol. I शङ्खपात्र. *Vimarśinī* cites this as an example of Nidarśanā based on *bimba-pratibimba-bhāva.*

* 34. *Vimarśinī* cites this *gāthā* as an example of Sahokti based on *śuddha-sāmānya-rūpatva* (= *vastuprativastubhāva*). अत्र सौरभ-परिमलयो: शुद्धसामान्यरूपत्वम् ।

As the *gāthā* stands, its first half is metrically defective.

* 35. *Vimarśinī* cites this *gāthā* as an example of Sahokti based on *bimba-pratibimba-bhāva.* Vimarśinīkāra thus comments on it : अत्र कनकाचलकटक-रेणु-विच्छुरितत्वस्य परिमलभरोद्गटत्वं बिम्बप्रतिबिम्बत्वेन निर्दिष्टम् । - पृ. १०५.

* 36. *Vimarśinī* cites this *gāthā* as an example of the figure Vinokti.

37. This *gāthā* uses the following words with two meanings each, one applicable to *Palāśa* flowers and the other to demons : पलासा (i) *Palāśa* flowers (ii) demons, given to eating raw flesh (पल raw flesh + अश eater); लंकालय (i) resting on or growing on the branches (ii) residing in लङ्का, the capital of Rāvaṇa; वसंतमासम्मि लद्धपसरा (i) which make their appearance in the spring-month (or season) (ii) who go out in search of fat, entrails and flesh; आवीयलोहिया (i) yellowish-red (ii) blood-drinking. बीह (Sk. भी to be afraid of, to dread). *Vimarśinī* thus comments on this *gāthā* : अत्र पलाशानामिति विशेषस्यापि श्लिष्टत्वम् । प्रकरणवशाच्च वृक्षविशेषाणामेव वाच्यत्वनियमात् प्रस्तुतत्वेन निशाचराणामप्रस्तुतानां व्यङ्ग्यत्वम् । - पृ. १२२. Bhuvanapāla in his comments on this *gāthā* says : शब्दशक्त्यनुरणनरूपव्यापारव्यङ्ग्यो ध्वनिरयं लक्ष्यक्रमोद्योतभेद:। - (पृ. ११३ गा. क्र. २५०).

* 38. This *gāthā* is already dealt with; vide *A'Ratnākara* S.No. (7.437) and *KP* S.No. (11.420) *supra.*

39. This *gāthā* is already dealt with; vide *VJ* S.No. (12.22) *supra.* Both Kuntaka and Ruyyaka cite this *gāthā* as an example of the figure Aprastuta-praśaṁsā. Kuntaka remarks : --- यस्मात् प्रहस्तवधे श्रावयितव्ये साक्षादभिधानानुचितत्वात् विच्छित्त्यैवमभिधीयते । (पृ. १८४); and Ruyyaka observes : अत्र प्रहस्तवधे विशेषे प्रस्तुते सामान्यमभिहितम् । - पृ. १३३.

* 40. *Vimarśinī* cites this *gāthā* in the course of his commentary on Vyājastuti and points out that this *gāthā* falls within the sphere of suggestion *(dhvani)*: - "इत्यादौ विश्रान्ते वाक्यार्थे वक्तृवाच्यौचित्यपर्यालोचना-बलान्निन्दाया: प्रतीतिरिति ध्वनिविषयत्वमेव युक्तम् ।

— पृ. १४२-१४३.

41. This *gāthā* is an example of Uktaviśaya Ākṣepa where the *vastu-svarūpa,* the character of a *dūtī* (a go-between) is denied. The special meaning resulting from this denial is that she tells the truth although she happens to be a *dūtī* as *dūtīs,* generally speaking, don't bother about truth.

42. This *gāthā* is an example of Vakṣyamāṇaviṣaya Āksepa. The speaker, who is either a friend or female messenger first declares her intention of speaking something on behalf of the *nāyikā.* Then she revokes her intention. So here we have Vakṣyamaṇa-viṣaya Ākṣepa. The special meaning to be conveyed is : it is impossible to describe the great suffering of the *nāyikā.*

* 43. This *gāthā* was cited as an example of Ukta-viṣaya Ākṣepa, by Śobhākara in his *'A'Ratnākara* (p. 84, S.No. 254). Vimarśinīkāra differs with Śobhākara and opines — "इत्यत्र पुनरुक्तस्यालिङ्गनस्य निषेधो विधौ तात्पर्याभावान्न निषेधाभासतामिया- दित्येतदुदाहरणं न वाच्यम् ।"

* 44. Śobhākara cites this *gāthā* as an example of (Acintya-nimittā) Vibhāvanā *(A'Ratnākara,* p. 94) which is śuddhā (not based on Atiśayokti). It is Ruyyaka who asserts that Atiśayokti is at the root of this figure (Vibhāvanā). *Vimarśinī* defends Ruyyaka and points out that Śobhākara is wrong in holding that the *gāthā* contains Vibhāvanā. The *gāthā* states merely a fact for love is in many cases based on some cause or the other, but in certain cases it springs without any cause and so the question of its containing any *alaṁkāra* does not arise.

45. This *gāthā* provides an example of the figure Viṣama (II) — where not only is there no accomplishment of the desired object but some evil result follows or calamity occurs.

46. This *gāthā* is already dealt with; vide *ŚP* S.No. (743.186) *supra.* Here it is cited as an example of the figure Vicitra, which is first defined by *A'Sarvasva.* The figure is so called "because it causes wonder. When, for the attainment of the desired object, one does something contrary to it, there is the figure Vicitra.

* 47. This *gāthā* is an example of the figure Adhika : When of the support and the supported (or the container and the contained) one is represented as vaster than the other, there is Adhika.

* 48. *Vimarśinī* cites this *gāthā* as an example of the figure Viśeṣa (III) : When somebody, in bringing about one result, unexpectedly accomplishes something else also, which is impossible, "there is Viśeṣa". - "अत्र न केवलं प्रियं हरिष्यसि यावच्चिकीर्षाविरहेणासंभाव्यं तिमिरमपीति वस्त्वन्तरकरणात्मा विशेषः।" - पृ. १७३.

49. This *gāthā* is cited as an example of the figure Vyāghāta by Śobhākara. He comments upon it as follows :-

अत्र मदस्य विनाशकारणादपि विज्ञानादुत्पादः वक्ष्यमाणाशक्यालङ्काराङ्गतयोपनिबद्धः। - पृ. ११३.

After citing this *gāthā* under the figure Aśakya he remarks : अत्र विनाशकारणाद् विज्ञानाद् यदि मदस्योत्पत्तिः तत्केनान्येन निवार्यत इति निवारणासामर्थ्यम् । पृ. ११५. Vimarśinīkāra disagrees with Śobhākara and expresses the view that it is not a case of the figure Vyāghāta but the figure "Vitarka", defined by Alaṁkārabhāṣyakāra.

* 50. According to Ruyyaka, when each preceding object is spoken of as the cause of each succeeding one, the figure Kāraṇamālā arises. Jayaratha in his *Vimarśinī* (p. 177) maintains that this figure occurs also when each succeeding object is the cause of each preceding one. Most probably he is indebted to Śobhākara for this view. Vide *A'Ratnākara* (p. 168, ll 1-8 : विपर्ययेण कारणशृङ्खला यथा - "माणो गुणेहिं --- अत्र पूर्वस्य पूर्वस्योत्तरोत्तरं कारणतयोपनिबद्धम् ।). It goes without saying that *Kāraṇa-śṛṁkhalā* (which is definitely very appropriate and significant) is the same as *Kāraṇamālā* of the earlier writers on poetics.

* 51. This *gāthā* is already dealt with; vide *ŚP* S.No. (1323.285) and *SK* S.No. (278.396) *supra.* Śobhākara cites this *gāthā* as an example of the figure Hetu. In the course of his discussion of the figure Kāvyaliṅga, Vimarśinīkāra cites this *gāthā*. A careful glance at the whole discussion would show that Jayaratha does not admit Kāvyaliṅga as a separate, independent figure but includes it under the figure Anumāna.

* 52. Śobhākara cites this *gāthā* as an example of the figure Samādhi. Jayaratha in the course of his commentary on the figure Samuccaya reproduces it and asserts that it is a case of the figure Samuccaya itself. ''सोवाणारुहण ---'' — इत्यादौ समुच्चय एव --- अत एवात्र न समाधिः। पृ. २०३.

53. This *gāthā* is already dealt with; vide *KP* S.No. (60.434) *supra.* Like Mammaṭa Ruyyaka too cites it as an example of the figure Pratīpa (I) (The Converse) : When things that are well-known as standards of comparison are themselves turned into objects of comparison, it is termed Pratīpa.

* 54. Śobhākara cites this *gāthā* as an example of the figure Pratīpa *(A'Ratnākara,* p. 30, v. no. 101). Jayaratha disagrees with him. As the two kinds of Pratīpa are based on *aupamya* (resemblance, similarity), the *gāthā* under consideration, cannot be said to be an example of Pratīpa : एवमौपम्यमन्तरेण नैतदलङ्कारद्वयं भवतीत्यवगन्तव्यम् । तेन ''णिद्द चिअ ---'' - इत्यत्रापि प्रतीपालङ्कारत्वं न वाच्यम् । अत्र हि देवतान्तराणां तथा सामर्थ्यादर्शनात् तदाक्षेपेण स्वप्नकाले प्रियोपलब्धिदायिन्या निद्राया विरहिणीकर्तृकं वास्तवमेव वन्द्यत्वम् । वस्तु च नालङ्कार इति निर्विवादः। पृ. - २०८.

55. This *gāthā* is already dealt with; vide *KP* S.No. (62.434) *supra.* Both Mammaṭa and Ruyyaka cite it as an example of the figure Atadguṇa (Non-Borrower).

56. Viśvanātha reads the latter part of the first half as 'किं लद्धव्वं जणो गुणग्गाही ।' (किं लब्धव्यं जनो गुणग्राही ।), and in the second half : किं दुग्गेज्झं खलो लोओ । (किं दुर्ग्राह्यं खलो लोकः ।।) Like Mammaṭa, Ruyyaka, Viśvanātha, etc. cite this *gāthā* as an example of the figure Uttara (Reply).

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Chapter X
Prakrit Verses in Sāhityamīmāṁsā*

The *Sāhitya-Mimāṁsā* reproduces extensively from Bhoja's *Sṛṅgāraprakāśa*. Out of a total of 120 verses over 80 are common to *ŚP* and *SM;* and a few are common to *SK, DHV,* etc., and *SM.* With a view to economising space and saving labour these common verses are given below in the tabular form. The rest of them are then separately dealt with :

SM	*ŚP/SK/DHV*	*SM*	*ŚP/SK/DHV*
4.449	*DHV* 2.6	26.453	*ŚP* 243.94
5.449	*ŚP* 49.52	27.453	*ŚP* 1245.271
6.449	*DHV* 4.7	28.454	*ŚP* 190.81
7.450	*DR.Avaloka*	30.454	*ŚP* 967.224
8.450	*ŚP* 842.201	31.454	*ŚP* 1527.319
9.450	*ŚP* 347.115	32.454	*ŚP* 6.44
10.450	*ŚP* 51.52	33.455	*ŚP* 7.44
11.450	*DHV* 31.12	34.455	*ŚP* Add 3.1.44
12.451	*ŚP* 53.53	35.455	*SK* 30.346
13.451	*VJ* 22.24	36.455	*ŚP* 106.62
14.451	*DHV* 5.7	38.455	*ŚP* 107.63
15.451	*ŚP* 144.71	39.455	*DHV* 44.14
16.451	*SK* 80.355	40.456	*ŚP* 194.82
17.452	*ŚP* 206.84	43.456	*ŚP* 166.76
19.452	*ŚP* 1374.293	44.456	*SK* 164.372
20.452	*ŚP* 1267.275	45.457	*ŚP* 142.20
21.452	*ŚP* 413.127	46.457	*ŚP* 347.115
22.453	*ŚP* 1608.332	47.457	*ŚP* 550.153
23.453	*ŚP* 982.226	48.457	*ŚP* 118.67
24.453	*ŚP* 175.77	50.458	*ŚP* 174.77

* The Sāhitya-Mimāṁsā ed. by K. Sāmbaśiva Śāstrī, Trivandrum Sanskrit Series, No. CXIV, Trivandrum, 1934.

SM	*ŚP/SK/DHV*	*SM*	*ŚP/SK/DHV*
51.458	*ŚP* 177.78	88.466	*ŚP* 1492.313
52.458	*ŚP* 178.78	89.466	*ŚP* 1493.313
53.458	*ŚP* 81.57	90.467	*ŚP* 1506.315
55.459	*ŚP* 44.51	91.467	*ŚP* 1508.315
56.459	*ŚP* 180.78	92.467	*ŚP* 1509.316
57.459	*ŚP* 1451.307	93.467	*ŚP* 832.200
58.459	*ŚP* 985.226	94.468	*ŚP* 1503.315
59.460	*ŚP* 485.142	95.468	*ŚP* 1504.315
60.460	*ŚP* 26.47	96.468	*ŚP* 1505.315
61.460	*ŚP* *45.1;110.63	97.468	*ŚP* 1510.316
62.460	*ŚP* 151.72	98.468	*ŚP* 1523.318
63.460-61	*ŚP* 711.81	99.469	*ŚP* 1524.319
64.461	*DHV* 36.13	100.469	*SK* 297.400
67.462	*ŚP* 504.144	101.469	*SK* 295.400
70.462	*ŚP* 638.169	103.469	*ŚP* 1495.313
71.462	*ŚP* 459.137	104.470	*ŚP* 1496.313
72.462	*ŚP* 1516.317	105.470	*ŚP* 1497.314
73.463	*ŚP* 315.108	106.470	*ŚP* 1514.317
74.463	*ŚP* 1518.317	107.470	*SK* 308.402
75.463	*ŚP* 1519.318	108.471	*ŚP* 660.172
76.463	*ŚP* 1520.318	109.471	*ŚP* 1609.332
77.464	*ŚP* 399.125	111.472	*DHV* *7.7| *ŚP* 154.73
78.464	*ŚP* 123.66		
79.464	*ŚP* 31.454	112.472	*ŚP* 811.196
80.465	*ŚP* 1528.319	113.472	*ŚP* 812.196
81.465	*SK* 306.402	114.472	*ŚP* 813.197
82.465	*SK* 307.402	115.473	*ŚP* 814.197
83.465	*ŚP* 1498.314	116.473	*ŚP* 815.197
84.465	*ŚP* 1499.314	117.473	*ŚP* 816.197
85.466	*ŚP* 1500.314	118.473	*ŚP* 817.197
86.466	*ŚP* 1501.314	119.474	*ŚP* 818.197
87.466	*SK* 299.401	120.474	*ŚP* 746.187

1. This *gāthā* is already dealt with; vide *KP* S.No. (3.418) *supra.*

3. This is cited from *GS* (IV. 92) सिक्करिअ = सीत्कृत *(p.p.p* used as a noun, = सीत्कार also written as शीत्कार - the hissing sound ('śīt' or 'sit') supposed to indicate pleasure or pain; मणिअ (मणित) - an inarticulate sound or murmur said to be uttered (by women) during cohabitation; सिंजिअव्व (= सिञ्जित/शिञ्जित) - the tinkling sound of silver ornaments on (the ankles or) wrist; the tinkling of metallic ornaments caused by shaking of the hands (धूतहस्त); वोद्रही (= तरुणी) a young woman.

18. This is *Setu* XI. 55. Vide Extract from Sanskrit Commentary in Appendix I.

25. This *gāthā* is corrupt and obscure. The second half may tentatively be reconstructed as follows :
समप्पइ विरहो एंते वि पिए ण एंते वि ॥
(समाप्यते विरह: आयत्यपि प्रिये नायत्यपि ॥)

29. (i) The Sanskrit *chāyā* of this verse is after P. L. Vaidya's edn. (p. 695). In it *'taṇu'* is rendered as *'tanvyāḥ'* (of the fair one). Pandit B. J. Doshi's edn. renders *'taṇu'* as *'tanuḥ'* qualifying *'radana-vraṇaḥ'*. Dr. H. C. Bhayani too renders *'taṇu'* as *'tanuḥ'* qualifying *'radana-vraṇaḥ'*.
(ii) This verse is corrupt and obscure.

37. This verse is corrupt and obscure.

41. This verse is corrupt and obscure.

42. This verse is corrupt and obscure.

46. Note : Read "Vide S.No. (9.450) *supra*" in Vol. I.

49. आम of course, certainly; बहला dense; वणाली-वनाली line or cluster of trees, woods; मुहल (मुखर) chattering, garrulous; जलरङ्क - aquatic bird, a water-fowl; शिशिर cool; रेवा - name of the Narmadā river (which rises in one of the Vindhya mountains, called Āmrakūṭa or more commonly Amarakantak in Gondwan, and after a westerly course of about 800 miles falls into the sea below Broach. नर्मदाया: केऽपि अन्ये गुणा: - some unique qualities of Narmadā. The unique qualities of the river Revā-Narmadā are possibly its depth, its holiness, transparence, clearness,

limpidity, etc.

54. The second half of this verse is obscure. It may better be read as :
कल्लं मोणेण हिआ, अज्जं देवत्तणं पत्ता ॥
It may be translated as follows :
The day before today she spent in silence and today she attained to heaven (?).
This interpretation, however, is doubtful.

65. Vide Extract from Sanskrit Commentary in Appendix I.

66. Vide Extract from Sanskrit Commentary in Appendix I.

68. The first half of this *gāthā* is corrupt and obscure.

79. Note : Read : Vide S.No. (31.454) *supra* in Vol. I.

110. The passage is pretty corrupt and obscure. The poet describes young beautiful women's कन्दुकक्रीडा - play or game with a ball. He depicts their lovely movements as they play with the ball. If we succeed in tracing the source of this passage and securing its original text, then only we could translate it correctly.

112. Read in the second half of the *gāthā* - छुक्कारण-रसिअं and in the *chāyā* छूत्कार-रसितं (in Vol. I).

114. Read : in the first half of the *gāthā* सच्चं धण्णा धण्णा and its Sanskrit *chāyā* in the third line as सत्यं धन्या धन्या in Vol. I .

* * *

Chapter XI
Prakrit Verses in Vāgbhaṭālaṁkāra

The vocabulary of Prakrit is mainly divided into three groups : (i) *tatsama* ('like Sanskrit') — Sanskrit words which are used in Prakrit without a phonetic change like *kamala* - a lotus, *sāra* - essence, *parama* - highest, etc.
(ii) *Tadbhava or Tajja* (arising from Sanskrit) — Sanskrit words that undergo some phonetic modification like *loya* = Sk. *loka* - people, *isi* = Sk. *ṛṣi* - a sage, *cakka* = Sk. *cakra,* etc.
(iii) *Deśi* or *Deśya* — words which are of a different or other (= other than Sanskrit) origin like *addāya*-a mirror, *ḍālā* - a branch, *gose* - morning, or verbs like *reha* - to shine, *caḍa* - to climb, etc.

Verse 1* illustrates *tadbhava* (= *tajja*) variety of Prakrit (read : प्रकृतेः संस्कृतादागतं प्राकृतम् --- तस्मात्संस्कृताज्जायते स्म तज्जम् ।) --- अत्र संस्कृतशब्दा एव प्राकृतीभूता इति तज्जम् । - pp 14-15. Siddharāja is the famous king Jayasimha of medieval Gujarat.

Verse 2* illustrates *deśya* variety of Prakrit :
अत्र सत्तावीसंजोअण-शब्दो देश्यश्चन्द्रार्थे, तस्य किरण-प्रसरो यावत्, अद्यापि न भवति । पडिहत्थ-शब्दोऽपि देश्यः संपूर्णार्थः। गहवइ-शब्दो देश्यश्चन्द्रार्थः। ततो हे संपूर्णमण्डलचन्द्रवदने तावत् त्वम् उद्यानं व्रजेति ।

Verse 3* illustrates Apabhraṁśa-bhāṣā :--- इह क्वचिदभूतोऽपि रेफो भवति । यथा - चारुद (? चात्रग)---.

Verse 4* illustrates an exception *(apavāda)* to the *pada-doṣa,* called *anarthaka* (the useless, redundant) which includes, according to Vāgbhaṭa and his commentator, *punarukta-doṣa* (repetition, redundancy, tautology). In the various cases enumerated in this verse, repetition ceases to be a blemish.

Verse 5* is cited to corroborate "प्रहेलिकायां स्वसंकेतप्रक्लृप्तार्थमपि न दुष्टम् ।" --- अत्र रवितनयः कर्णस्तच्छब्दवाच्यः। प्रहेलिका means 'a riddle, enigma or conundrum.' It is defined as : व्यक्तीकृत्य कमप्यर्थं स्वरूपार्थस्य गोपनात् ।
यत्र बाह्यान्तरावर्थौ कथ्येते सा प्रहेलिका ॥
It has a covert (hidden) meaning underlying the apparent or literal sense.

आन्तर अर्थ is the subtle, covert or hidden meaning and बाह्य अर्थ is the apparent or obvious or literal meaning. It has two aspects — (i) the amusing or entertaining and (ii) the mystifying or puzzling.

Verse 6 is an example of the अर्थालंकार, called जाति — better known as स्वभावोक्ति.

Verse 7 is an example of उपमा; 'शशिन इव' इति द्रव्योपमा । 'कुमुदं संकुचितम्' इति क्रियोपमा ।

Verse 8 is an example of अन्योन्योपमा. According to Jainism, anger, pride, deceit and greed form the four कषायs (passions).

Verse 9 is an example of भ्रान्तिमानलंकार. पसयच्छि-हे प्रसृताक्षि, प्रसृते विस्तीर्णे अक्षिणी यस्याः सा, तथा तस्या आमन्त्रणे ।

Verse 10 is an example of आक्षेपालंकार. ये कीर्तिं नेच्छन्ति । ये च क्षणमपि करुणां नैव कुर्वन्ति । ते मरणसमयेऽपि धनयक्षा इव धनं किं ददति ? अपि तु न ददति इति काकूक्तिः। There is a variant reading करुणाकणं in place of करुणं खणं. It yields better sense : 'कणो लेशः, तन्मात्रामपि करुणाम्'।

Verse 11 is an example of हेतुरलंकार. कण्ठा० कण्ठाभ्यन्तरे घोलितः करुणत्वेनालपितः मधुरस्वरो यस्मिन् तत्तथा ।

Verse 12 is also an example of हेतुरलंकार. मृगाङ्को विषसोदरः (विषं सोदरो भ्राता यस्य स विषसोदरः। एकतोऽर्णवाज्जातत्वात्) । --- शिखरी वृक्षो जाति - (पा.भे. जात-)पलाशः। ---अत्र मरणस्य हेतुरमी । एको विषसोदरः, अन्यो यमाशानिवासी (मलयाचलवायुः)। अपरस्तु पलाशः पक्षे वृक्षः। *Vāgbhaṭālaṁkāra* has ten commentaries written on it. Four of them are so far published : one by Siṁhadevagaṇi, another by Jinavardhanasūri, third by Jīvānanda Vidyāsāgara and fourth by Jñānapramodagaṇi — this commentary is recently published by L. D. Institute of Indology, Ahmedabad - 9. It is edited by Prof. R. S. Betai and prefaced with a learned introduction.

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Chapter XII

Prakrit Verses in Hemacandra's Kāvyānuśāsana

1.478. This verse is already dealt with; vide *DHV* S.No. (1.6) *supra.*

2.478. This verse is already dealt with; vide *KP* S.No. (37.427) *supra.*

3.479. This verse is already dealt with; vide *DHV* S.No. (2.6) *supra.*

4.479. This verse is already dealt with; vide *ŚP* S.No. (442.133) *supra.*

5.479. This verse is already dealt with; vide *ŚP* S.No. (188.80) *supra.*

6.479. This verse is already dealt with; vide *ŚP* S.No. (50.52) *supra.*

7.479. This verse is already dealt with; vide *ŚP* S.No. (51.52) *supra.*

8.480. This verse is already dealt with; vide *DHV* S.No. (31.12) *supra.*

9.480. This verse is already dealt with; vide *ŚP* S.No. (53.53) *supra.*

10.480. This verse is already dealt with; vide *DHV* S.No. (4.7) *supra.*

11.480. This verse is already dealt with; vide *DHV* S.No. (3.6) *supra.*

12.480. This verse is already dealt with; vide *ŚP* S.No. (999.229) *supra.*

13.481. This verse is already dealt with; vide *DHV* S.No. (5.7) *supra.*

14.481. This verse is already dealt with; vide *KP* S.No. (8.419) *supra.*

15.481. This verse is already dealt with; vide *KP* S.No. (9.420) *supra.*

16.481. This verse is already dealt with; vide *KP* S.No. (10.420) *supra.*

17.481. This verse is already dealt with; vide *KP* S.No. (2.418) *supra.*

18.482. This verse is already dealt with; vide *DHV* S.No. (36.13) *supra.*

19.482. This verse is already dealt with; vide *ŚP* S.No. (45a.51) *supra.*

20.482. This verse is already dealt with; vide *KP* S.No. (11.420) *supra.*

21.482. Jineśvarasūri, the compiler of *Gāhārayaṇakosa* (1194 A. D.) includes this *gāthā* in the section dealing with the moon (Candra-prakrama, verse 548). *Kalpalatāviveka* (p. 140, ll 13.16) borrows this passage from Hemacandra's *Kāvyānuśāsana-viveka* (p. 69, ll 21.24). This *gāthā* is addressed by someone to the night-maker, the moon, which robs the lotus *(kamala)* of its lustre. This statement of the *aprastuta* (the irrelevant matter) leads to the suggestion of the *prastuta* (the relevant matter), viz., some more powerful and wealthy rival has robbed a great or eminent man, by name Kamala, of his wealth and glory. The speaker uses transparent attributes which equally apply to the lotus and the eminent personage, called Kamala and conveys the suggestion.

22.482. This verse is already dealt with; vide *DHV* S.No. (20.9) *supra.*

23.483. This verse is already dealt with; vide *DHV* S.No. (18.9) *supra.*

24.483. This verse is already dealt with; vide *DHV* S.No. (23.10) *supra.*

25.483. This verse is already dealt with; vide *DHV* S.No. (22.10) *supra.*

26.483. This verse is already dealt with; vide *DHV* S.No. (25.11) *supra.*

27.483. This verse is already dealt with; vide *DHV* S.No. (27.11) *supra.*

28.484. This verse is already dealt with; vide *DHV* S.No. (26.11) *supra.*

29.484. This verse is already dealt with; vide *DHV* S.No. (35.13) *supra.*

30.484. This verse is already dealt with; vide *DHV* S.No. (17.9) *supra.*

31.484. This verse is already dealt with; vide *KP* S.No. (14.421) *supra.*

32.484. This verse is already dealt with; vide *KP* S.No. (21.423) *supra.*

33.485. This verse is already dealt with; vide *DHV* S.No. (*38.13) *supra.*

34.485. This verse is already dealt with; vide *DHV* S.No. (*39.13) *supra.*

35.485. This verse is already dealt with; vide *DHV* S.No. (41.14) *supra*.

36.485. This verse is already dealt with; vide *DHV* S.No. (42.14) *supra*.

37.485. This verse is already dealt with; vide *KP* S.No. (30.425) *supra*.

38.486. This verse is already dealt with; vide *ŚP* S.No. (212.86) *supra*.

39.486. This verse is already dealt with; vide *DR* S.No. (22.33) *supra*.

40.486. This *gāthā* is cited to illustrate the truth embodied in the statement : "When a particular psychic state attains to (or reaches) such a phase in that manner, it is also observed in the world to be restrained (or inhibited) from reaching a climactic point in the form of visible physical effects (or manifestations). For example, "The mind (heart) of the beloved one, prone to passion (love), as it becomes agitated (excited) at the sight of the moonlike face of her dear lover, does not come to rest (i.e., does not become pacified), although the manifestation of physical effects such as perspiration has been restrained through (fear of) its being noticed by the elderly people (near about) *(gurusaṅkama = guru-saṅkrama = gurujanadarśanabhaya)* [In the *Viveka*, p. 145, *guru-saṅkama* is exaplained as *'guruviṣaya mā saṅkramīt'* and hence I understand it to mean "it should not come to the notice of elderly people nearabout."]

The heart (mind) of the beloved one being prone to an upsurge of passion at the sight of her dear lover becomes agitated (or excited). And although the external physical effects of passion have been checked by her in order that they should not be noticed by elderly people (nearby), her heart (mind) does not become relaxed (restful) but is still full of agitation (restlessness) *(kṣobhamaya)* caused by *sāttvika bhāvas* such as internal perspiration, (tremor) etc.

Further in this stanza there is suggested an illustration *(nidarśana)* (illustrating the situation directly expressed, i.e., this stanza suggests a simile or comparison). To explain : the turbulent *(rai = rayin = vegavān = prakṣubdhaḥ)* ocean agitated upto its innermost depth (āhṛdayam) at the

sight of the moon possessing a pleasing face --- and though having its advancing inundating waters checked by the huge embankment ---, it does not come to rest (i.e., does not cease to have rising waves). The word *sāgara* has both the masculine and neuter genders in Sanskrit; or though it has only the masculine gender in Sanskrit, there is the mutation of its gender (into the neuter gender) in Prakrit. Thus in this stanza, the feeling of love, while giving up its purely psychic nature, does not lead to external physical (visible, palpable) effects (such as perspiration, tremor, etc.), and so it is described or presented here (by the poet) as resting on the bed-rock of the vital force itself." — M. V. Patwardhan.

41.486. This verse is already dealt with; vide *SK* S.No. (120.364) *supra.*

42.486. There is a variant reading *'lajjāluiṇī'* in place of *ujjua-rūyā (-rūā)* (see G.S. II.27) which is equally good. "I am bashful by nature". "लज्जालुइणी = लज्जावती (लज्जा+आलु+अ(=क)+इणी) an example of two pleonastic suffixes (अ and इणी) added to the possesive suffix आलु. Cf सद्धालुइणी-" M. V. Patwardhan [The *Gāhākosa,* v. 138, p.144) (Notes)]. A certain woman addresses to her friend who is about to apply red paint *(alaktaka)* to her feet — that are naturally red — "Away with the red paint. My husband's love is wild and I am shy by nature. My maiden friends are very shrewd. My husband will urge me to practise inverted coitus on him. It will result in the bed-sheet being marked with the moist red paint applied to my feet. My clever maiden friends will notice this the next morning and they will draw the inference that I played the part of man and will laugh at me". This suggested sense is however *asphuṭa* (indistinct)."

43.487. This verse is already dealt with; vide *KP* S.No. (19.422) *supra.*

44.487. This verse is already dealt with; vide *KP*. S.No. (43.429) *supra.*

45.487. This verse is already dealt with; vide *KP* S.No. (44.14) *supra.*

46.487. This verse is already dealt with; vide SK S.No. (3.340) *supra.*

47.487. This verse is already dealt with; vide SK S.No. (4.340) *supra.*

48.488. This verse is already dealt with; vide *DHV* S.No. (14.8) *supra.*

49.488. पत्तo (प्राप्तनितम्बस्पर्शाः) - Her hair which have enjoyed (and are enjoying at the moment) the proud privilege and pleasure of contact with her buttocks; ण्हाणुत्तिण्णा (स्नानोत्तीर्णा) - who has been standing up after a total bath from head to foot; सामलंगी (श्यामलाङ्गी) - the maiden or woman having dark-coloured or darkish complexion; बंधस्स व भएण (बन्धस्येव भयेन) - as if on account of the fear of being tied up again in the form of a *veṇī* (braid of hair) and of being deprived of that privilege and pleasure. The figure in this verse is *Utprekṣā* (Fancy).

50.488. This verse is already dealt with; vide *ŚP* S.No. (87.58) *supra.*

51.488. This verse is already dealt with; vide *DHV* S.No. (33.12) *supra.*

52.488. This verse is already dealt with; vide *SK* S.No. (369.414) *supra.*

53.489. This verse is already dealt with; vide *ŚP* S.No. (92.59) *supra.*

54.489. Note : Hemacandra, following the lead of Kuntaka, the author of *Vakroktijīvita,* reduces the number of *alaṁkāras* (figures). Mammaṭa's *Kāvyaprakāśa* treats of 61 *arthālaṁkāras.* Hemacandra's *Kāvyānuśāsana* reduces this number to 29. He denies their claim to rank as independent figures on grounds like the following; some of them represent nothing but the absence of poetical defects, some others do not contain any special charm (arising from the exercise of the poet's creative imagination - *pratibhā* - which is so essential for an *alaṁkāra),* still some others fall under one or the other of the accepted *alaṁkāras* and still a few others are themselves of the nature of *alaṁkārya* (what is to be adorned). For want of space it is not possible even to summarise these discussions. In those cases where Hemacandra differs from his predecessors, we simply note the name of the figure according to Hemacandra and also his predecessors.

This *gāthā* contains the figure Upamā (dvilope vākyagā), *Kāvyaprakāśa* (Jhalakikar's edn, p. 575) deals with it.

55.489. This *gāthā* is already dealt with; vide *DHV* S.No. (* 28.11) and *KP* S.No. (47a.430). This *gāthā* contains the figure Upamā (dvilope samāsagā).

56.489. This verse is already dealt with; vide *ŚP* S.No. (157.74) *supra*. According to Hemacandra, it is an example of Śuddhā Upamā, whereas Mammaṭa would regard it as an example of Mālopamā (with the common property identical *(abhinna)*.

57.489. This *gāthā* is already dealt with; vide *KP* S.No. (48.431) *supra*. Mammaṭa calls this an example of Ekadeśa-vivarti-rūpaka. Hemacandra cites it as an example of Eka-viṣaya-rūpaka (Type III).

58.490. This *gāthā* is already dealt with; vide *DHV* S.No. (*6.7) *supra*. Hemacandra cites this *gāthā* as an example of Nidarśana. Mammaṭa would regard it as an example of the figure Dṛṣṭānta.

59.490. This *Skandhaka* verse is already dealt with; vide *DHV* S.No. (21.10) *supra*. Hemacandra cites this as an example of Dīpaka-*alaṁkāra*. He regards *kāvyakathā* as the *prakṛta* and *niśā, nalinī, latā* and *śāradaśobhā (Locana,* p. 260) as *aprakṛta*. *Gurukīkaraṇa* is, of course, the common property that belongs to both the *prakṛta* and *aprakṛta* (the relevant and the irrelevant). Ānandavardhana and Abhinavagupta also regard it as an example of Dīpaka *alaṁkāra* : "In this example though the figure Upamā is implicit, all the poetic charm is centered only in the expressed figure Dīpaka ---. Hence such examples should properly be described as containing only expressed figures." (*DHV*, p. 260).

60.490. This *gāthā* is already dealt with; vide *KP* S.No. (55.433) *supra*. Mammaṭa cites this *gāthā* as an example of the figure Anyonya. Hemacandra regards it as an example of Dīpaka. He holds that there is one common property *(sāraṇakriyā = gurukīkaraṇa)* that belongs to both the *prakṛtas* i.e., the swans and the lakes — hence we must regard it as a case of the figure Dīpaka only.

61.490. This *gāthā* is already dealt with; vide *DHV* S.No. (47.15) *supra*. Aprastutapraśaṁsā of Ānandavardhana (and other *ālaṁkārikas)* is named

Anyokti by Hemacandra. In Aprastutapraśaṁsā (or Anyokti) the expressed sense may be found in three forms : (1) Intended (2) Unintended and (3) Both intended and unintended at the same time. The present example is cited to illustrate the third variety.

62.490. विअसंत - विकसद्भी रजोभि: परागै: कलुषं व्याप्तम् अथवा कर्बुरम् (variegated); मअरंद - मकरन्दरूपेण रसेनाध्माता (आध्माता = उन्मत्ता) मधुकरा यत्र । (अथवा, मकरन्दरसैराध्माता: पूरिता मुखरा मधुकरा यत्र ।). The Ocean (*samudra* personified as god) addresses Rāma (incarnation of God Viṣṇu) : "The seasons give the trees flowers in bloom --- but do not themselves take them away; i.e., the stability of the ocean is an irrevocable gift from Rāma (= Viṣṇu) himself and it is with a view to maintaining his preordained stability he resisted Rāma; and it is only natural that Rāma should not take away the gift of stability that he has bestowed on the ocean.

cf : इत: स दैत्य: प्राप्तश्रीर्नेत एवार्हति क्षयम् ।
विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसांप्रतम् ॥

— *Kumārasaṁbhava* II. 55

Hemacandra regards this *Skandhaka* from *Setubandha* as an example of Nidarśana, (and not of Aprastutapraśaṁsā).

63.491. This *Skandhaka* is already dealt with; vide *DHV Locana* S.No. (*7.7) *supra*. Here Jāmbavat describes how he remembers Viṣṇu's bosom when it was without the Kaustubha gem and goddess of wealth, etc., which is the irrelevant *kārya* and this description suggests the *prastuta* - the relevant *kāraṇa*-'*cirajīvitva*', etc., — the qualities which are essential and expected of a *mantrin* (counsellor) and are possessed by him. Both the *prastuta* and *aprastuta* are equally prominent and hence this verse is an example of Anyokti (Aprastutapraśaṁsā).

64.491. This *gāthā* is already dealt with; vide *ŚP* S.No. (22.46) *supra*. In this *gāthā* 'nail-marks', although they are different from the series of 'crescent moons', are regarded as identical with them, hence it is an example of Atiśayokti (Bhede'pyabheda-variety).

65.491. This *gāthā* is already dealt with; vide *ŚP* S.No. (147.70) *supra.* It contains two instances of Atiśayokti (Variety III - Sambandhe'pyasambandhaḥ).

66.491. This *gāthā* is already dealt with; vide *KP* S.No. (62.434) *supra.* Hemacandra cites this *gāthā* as containing two instances of the figure Virodha in its two halves. Mammaṭa and other *ālaṁkārikas* too regard the first half as an instance of the figure Virodha. But they would regard the second half as an instance of the figure Atadguṇa.

67.491. This verse is already dealt with; vide *KP* S.No. (53.432) *supra.* This is cited in *KP* (p. 673) as an example of *Sahokti.* Hemacandra too agrees with Mammaṭa in granting *Sahokti* the status of an independent figure. Kuntaka in his *VJ* (pp. 224-227) denies it the status of an *alaṁkāra* — a figure of speech :

समासोक्तिः सहोक्तिश्च नालंकारतया मता ।
अलंकारान्तरत्वेन शोभाशून्यतया तथा. ॥

— *VJ* III.51

68.492. This *gāthā* is already dealt with; vide *ŚP* S.No. (1012.231) *supra.* Hemacandra cites this *gāthā* as an example of Parivṛtti (by enlarging its meaning). Other *ālaṁkārikas* like Mammaṭa would regard it as an example of the figure Paryāya. Hemacandra in his very definition of Parivṛtti says : पर्याय-विनिमयौ परिवृत्तिः।

69.492. The earlier part of the first half of this *gāthā* is obscure. 'वण्णवसिअव्व अच्छसि' (Sk. वन्योषितेव आस्से) hardly yields any worthwhile meaning. Bhuvanapāla reads : वण्णवसिए विअच्छसि (Sk. स्वदेशवासिनि विलोक्यसे). M. V. Patwardhan explains it as : "Oh, you always staying inside your house and never moving out --- you are seen by me, i. e., I have seen through your untrue statement that you have seen him before." On the reading 'विअच्छसि' he observes : विअच्छसि = विअच्छिज्जसि = दृश्यसे [*active* form used in *passive* sense - an example of reverse deponentia [according to H.12 and 4.447]. Some commentators explain it as वर्ण (= वर्णन) वशिते = वशीकृते (= वर्णनवशीकृते) : "Oh you have fallen

in love with him simply because of the description given by someone / some others about his extra-ordinarily handsome form and good qualities." विअच्छसि (विकत्थसे ?) you simply boast (that you have seen him); but really you have never seen him. For had you really seen him, your limbs would not have continued to be normal or healthy as before. Hemacandra describes two kinds of Anumāna. In one type we have 'भावरूपसाध्यार्थप्रतीतिः' and in the other, 'अभावरूपसाध्यार्थप्रतीतिः'. The above illustration is cited to illustrate 'अभावरूप- साध्यार्थप्रतीति.' *Alaṁkāra-Ratnākara* (p. 134) comments on it as follows : अत्र नायकदर्शनाख्यस्य कारणस्य तत्कार्यशरीरास्वास्थ्यविरुद्धस्वास्थ्योपलम्भेना-भावोऽवसितः। ---

69.492. This *gāthā* is already dealt with; vide *KP* S.No. (57.433) *supra.* It illustrates the figure Parisaṁkhyā (Exclusion).

70.492. This *gāthā* is already dealt with; vide *ŚP* S.No. (127.67) *supra.* Hemacandra cites it as an example of Parisaṁkhyā. Other *ālaṁkārikas* would regard it as an example of the figure Sāra (Climax).

71.492. This *gāthā* is already dealt with; vide *DHV* S.No. (36.13) *supra.* Hemacandra cites it as an example of the figure Anumāna. Mammaṭa and other *ālaṁkārikas* regard it as an illustration of the figure Uttara (variety I).

72.492. *GS(W).*897 reads the text of this *gāthā* as follows :

जं जं भणह सहीओ ! आम करिस्साम (? मि) सव्वहा तं तं ।
जइ तरह रुंभिउं मह धीरं समुहागए तम्मि ॥
[यद् यद् भणथ सख्य आम करिष्यामि सर्वथा तत् तत् ।
यदि त्वरध्वं / शक्नुथ रोद्धुं मे धैर्यं संमुखागते तस्मिन् ॥]

Hemacandra rejects both the kinds of Uttara *alaṁkāra,* accepted by other *ālaṁkārikas* like Mammaṭa. He brings them under the figure Anumāna.

73.492. This *gāthā* is already dealt with; vide *KP* S.No. (63.435) *supra.* Mammaṭa (*KP* p. 753), cites this *gāthā* as an example of 'शब्दार्थालंकारयोःसंसृष्टिः'. In णत्थि एत्थ' there is छेकानुप्रास; and in 'एअं तरुणाण हिअयलूडिं' there is रूपक. छेकानुप्रास is a शब्दालंकार, and रूपक an अर्थालंकार. Both these figures are independent of each

other. Hence the *gāthā* is an example of शब्दार्थालंकारसंसृष्टि:.
Hemacandra however does not regard संसृष्टि as a separate, independent figure but includes it in his figure संकर which is wider in its scope than the संकर defined by Mammaṭa and other *ālaṁkārikas.*

74.493. As the context of this *gāthā* is not given, there is a doubt as to who of the two, शठतरपोटा and पाटला - (or पाटली-लता) is the relevant *(prastuta)* one and this doubt gives rise to two figures समासोक्ति (The Speech of Brevity) and अन्योक्ति *(=* Aprastuta-praśaṁsā — Irrelevant Description). In other words, we have in this *gāthā* the figure संशय-संकर. Hemacandra paraphrases णिग्गंडदुरारोहं as 'कठिनदुरारोहाम्'. पोटा is a masculine woman, a woman with a beard or such other masculine features. शठतरपोटा is 'a very crafty, deceitful' - masculine woman. पाटला or पाटली is a kind of tree.

Incidentally, we may note that Bhuvanapāla, while commenting on this *gāthā*, remarks : आक्षेपापदेशाभ्यां संसृष्टिरलंकार:।

75.493. This *gāthā* is already dealt with; vide *DR* S.No. (4.26) *supra.* Incidentally, it may be noted that *Vajjālagga* (St. No. 467) reads the second half as follows :

सव्वे वि अग्गचलिया पियम्मि कयणिच्छए गंतुं ॥
[सर्वेऽप्यग्रचलिता: प्रिये कृतनिश्चये गन्तुम् ॥]

One and all - her youthful attractiveness, her loveliness, her amorous actions and graceful gestures - started to go away (in advance of her dear lover) (i. e., they deserted her completely).

76.493. This *gāthā* is already dealt with; vide *DR* S.No. (16.31) *supra.*

77.493. This *gāthā* is already dealt with; vide *ŚP* S.No. (466.138) *supra.*

77.a.493. Note : Regarding the citations from the *Cūdamaṇi-Dombikā* (p. 447, v. 583, v. 584, p. 448, line 7) and from *Guṇamālā (- Dombikā)* (p. 448, line 15), we admit, it has not been possible to present correct or even tolerably intelligible text. We find Dr. H. C. Bhayani has made an earnest

attempt to settle their text in his paper "On The Uparūpakas Called Dombikā And Ṣidgaka" (published in "Vidyā", Journal of Gujarat University, Vol. XII, January 1969, No. 1, pp. 1-14). Dr. Bhayani, having regard to the language and metre of the lines cited, corrects the text as follows :

(i) p. 447, lines 1 and 2 And p. 448, line 7.
हेट्ठे वि डोम्बी णच्चमि सहिइ x होमि हउँ
चोरिअमिहुणहँ (or उँ) वम्महसारु कहेमि तउ.

He translates the second line : "I narrate to you clandestine intercourse, that is the essence of love." (p. 4).

(ii) p. 447, line 28 : पाआलअले सेसहि, णिहु जअ जअलच्छिवच्छथलमलिआ.

(iii) p. 448, line 15 : (4 *Mātrās*+) जामिह राअ तु ड अ पुणु णच्चिसमि.

All the three passages, however, are not fully intelligible for want of context in which they occur.

78.493. This *Skandhaka* is already dealt with; vide *ŚP* S.No. (199.83) *supra*. This *Skandhaka* is cited to illustrate the *śabda-vaicitrya : Vaktavyārtha-pratijñāna* (declaration of matters or the theme or subject matter to be spoken about — to be treated of — in the poem. Also, read : "आयुर्घृतमितिवत् रावणवधस्य तत्साधनतयोपचारात् त्रिदशबन्दीमोक्षादिरूपत्वे विवक्षिते तदभिधाय तस्यास्य काव्यस्यापि तत्तद्विशेषणसामानाधिकरण्यमुपपन्नमित्यवसेयम् ।"

79.494. This *Skandhaka* is already dealt with; vide *ŚP* S.No. (200.83) *supra*. This *Skandhaka* is cited here to illustrate the *śabda-vaicitrya : prayojanopanyāsa*. Pravarasena, the poet, sets forth in this *Skandhaka*, the purposes or aims of his composing the poem - *Setubandha*. Cf. Bhāmaha's *Kāvyālaṁkāra* (I.2) : धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।
करोति कीर्तिं प्रीतिं च साधुकाव्य-निषेवणम् (पा. भे. निबन्धनम्)।।

80.494. As far as our knowledge goes, this is the solitary *Skandhaka* verse definitely known to belong to the poem *Rāvaṇa-vijaya*, which is now lost. It is cited to illustrate *Kavipraśaṁsā* (Praise of Poets).

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Chapter XIII

Prakrit Verses in Kalpalatāviveka

1. This verse is cited as an example of *gāthā* by Śrī Nanditāḍhya in his *Gāthālakṣaṇa* (vide *Kavidarpaṇa* Appendix I : श्री नन्दिताढ्यकृतं गाथालक्षणम् (p. 94, v. 65) with the introductory words गाहोदाहरणं जहा — There is a variant reading अणुसंगयाइं (प्रसङ्गागतानि) for *KLV's* अणुसंगियाइं (आनुषङ्गिकाणि). Both the readings yield the same meaning. The *KLV* reading, however, would seem to be more natural and acceptable. Nanditāḍhya's date is about 1000 A. D.

3. This verse is the same as *SK* S.No. (5.340) *supra.*

4. The letters टव टव टव represent imitative sounds as of raindrops falling on leaves of trees or creepers. Cf. Marathi 'टप टप टप'

5. This verse is the same as Rudraṭa S.No. (14.4) *supra.*

6. This verse is the same as *DHV* S.No. (59.18) *supra.*

14. This Apabhraṁśa verse is the same as *VJ* S.No. (18.23) *supra.*

15. This verse is the same as *ŚP* S.No. (93.60) *supra. SK* (7.340) *infra* too reads 'पासेण वचंतो'. *ŚP* (427.130), however, reads 'वअणम्मि चुंबंतो'. The earlier reading is deliberately vague as to the way the younger brother-in-law adopted to comfort his newly-married sister-in-law. This *gāthā* is cited to illustrate the वाक्यार्थदोष, called 'खिन्नत्व'. Bhoja observes : अत्र प्रक्रान्तस्य नवपरिणयवतीस्वरूपभणनस्यानिर्व्यूढत्वात् खिन्नत्वम् (पृ. ३९).
Ratneśvara explains thus : नव-परिणीता-स्वभावलक्षणार्थस्तावदुपक्रान्तस्तथा सति यो जन्माभ्यस्तपितृगृहवियोगवेदनादूनमानसाया अत्यन्तापरिशीलितेन देवरेण संस्थापनप्रकार: स न जातौ निविशते । --- (पृ. ४०).

89. This *gāthā* is the same as *VJ* S.No. (11.22) *supra.*

99. This *gāthā* is the same as *A'Sarvasva* S.No. (21.441) *supra.*

110. This verse is cited to illustrate the सहोक्ति अलंकार.

The Calcutta edn. reads धअं in place of भुअं in the Bombay edn. *KLV* (p. 276) supports this reading 'धअं' : स रोषेण रथेन च निशाचरबलेनोत्साहेन च सह प्रहर्षं ध्वजं च वैराबन्धं प्रहरणं च वहमानो निर्गच्छतीति पर्यवसितोऽर्थः। (पृ. २७६).

The word स refers to धूम्राक्ष. "प्रहर्षं तुङ्गतया ध्वजमिव । वैराबन्धं दुर्निवारतया प्रहरणमिव वहन् । रथेनेव रोषेण, उत्साहेनेव निशाचरबलेन समं निर्गच्छति । प्रेरकतया रोष-रथयोः कालक्षेपासहिष्णुतया उत्साह-राक्षसबलयोः साम्यम् ।" - सेतुतत्त्व० पृ. ५४३.
Rāmadāsa observes --- इति सर्वत्र सहोपमा ।

* * *

Chapter XIV

Prakrit Verses in Alaṁkāra-mahodadhi

1. This *gāthā* is already dealt with; vide *DHV* S.No. (30.12) *supra.* Like Ānandavardhana Narendraprabha too cites it as an example of Guṇībhūta-vyaṅgya. He thus comments upon it : अत्र वाच्याद् अङ्गसादाद् रसविशेषपरत्वेन सुन्दरात् स सङ्केतस्थानमागच्छदहं तु न गतेति व्यङ्ग्यमसुन्दरमित्यस्य गुणीभूतत्वम् । - पृ. १२.

2. This *gāthā* is already dealt with; vide *VJ* S.No. (20.23) *supra.* Like Kuntaka Narendraprabha cites it to illustrate the *vaicitryam* (strikingness) of the verb *jayati* (triumphs). He thus comments : अत्र न नन्दतीत्याद्युक्तम्, किन्तु जयतीति इतरस्मान्नयनद्वयादुत्कर्षेण वर्तते लोकोत्तरेण प्रकारेण स्थगितत्वादिति 'जि'-रूप-प्रकृतिजनितं वैचित्र्यम् । - पृ. १७.

3. This *gāthā* is already dealt with; vide *DHV* S.No. (14.8) *supra.* Like Ānandavadhana Narendraprabha cites it as an example of *Arthāntara-saṅkramitavācya.* He thus comments : अत्र द्वितीयकमलशब्दः पौनरुक्त्येनानुपयुज्यमानत्वाद् बाधितस्वार्थः सन्नाधाराधेयभावरूपात् सम्बन्धाज्जगद्विलक्षणश्रीनिवासित्वरूपमतिशयमाविष्कर्तुं स्ववाच्यं विकासकमनीयत्वे संक्रमयति । पृ. ३७.

4. This *gāthā* is already dealt with; vide *ŚP* S.No. Add. (45-1.51) *supra.* Like Bhoja Narendraprabha cites it to illustrate the circumstance, called *abhinaya* (appropriate gesture), that restricts the *abhidhā* of an अनेकार्थ word. In the *gāthā* under discussion the word *'etāvat'* is अनेकार्थ. Being of general signification it can express any sense that we can convey by a gesture. Here the word *'etāvat'* is by gestures restricted to four different senses : "अभिनयोऽत्र स्तनप्रदर्शने हस्तस्य दाडिमफलाकारः, अक्षिप्रदर्शने तस्य कमलदलानुकृतिः, अवस्थाप्रदर्शने तनुत्वसूचकम् उन्नमिततर्जनीकस्य हस्तस्य इतस्ततः संचालनम्, दिवसप्रदर्शने च उत्थापित चतुरङ्गुलीको हस्तः। - A. B. Gajendragadkar, (ABG), *KP* edn., p. 336.

5. This *gāthā* is already dealt with; vide *KP* S.No. (1.418) *supra.* Narandraprabha follows Mammaṭa and cites this stanza as an example where the expressed sense (वाच्यार्थ) is suggestive. He thus comments : अत्र विज्ञातस्वैरिणीत्वरूपाद् वक्तृवैशिष्ट्यात् काचित् स्वैरविहारार्थिनी तटस्थेन प्रतिभावता व्यज्यते । --- पृ. ४९.

6. This *gāthā* is already dealt with; vide *KP* S.No. (6.419) *supra.* The context and the suggested sense are identical. Narendraprabha thus comments : मह केरं मम

सम्बन्धि । तुह वि त्वामपि । अत्र दूत्यास्तत्कामुकोपभोगो व्यज्यते । तथाविधदूतीत्वं च बोद्धव्यस्य वैशिष्ट्यम् ।

— पृ. ४९.

7. This *gāthā* is already dealt with; vide *KP* S.No. (8.419) *supra*. The context and the suggested sense are the same. Narendraprabha comments thus : अत्र कयाचित् सखीं प्रति वदन्त्या प्रच्छन्नकामुकस्य सन्ध्या सङ्केतकालो ज्ञाप्यत इति प्रतीयते । तथाविधपुरुषकृतत्वं च सन्निधिवैशिष्ट्यम् । - पृ. ५०.

8. This *gāthā* is already dealt with; vide *KP* No. (9.420) *supra*. The context and the suggested sense are the same in both the *KP* and *A'mahodadhi*.

9. This *gāthā* is already dealt with; vide *KP* S.No. (10.420) *supra*. The context and the suggested sense are the same in both the *KP* and *A'mahodadhi*.

10. This *gāthā* is already dealt with; vide *DHV* S.No. (2.6) *supra*. The context and the suggested sense are the same in both the *KP* and *A'mahodadhi*.

11. This *gāthā* is already dealt with; vide *KP* S.No. (2.418) *supra*. The context and the suggested sense are the same in both the *KP* and *A'mahodadhi*.

12. This *gāthā* is already dealt with; vide *DHV* S.No. (1.6) *supra*. Narendraprabha cites this *gāthā* with the introductory remark : अथ व्यङ्ग्यार्थव्यञ्जकत्वम् । तत्र वक्तृवैशिष्ट्याद् यथा - After citing it he thus comments : अत्र भ्रमेत्यादिविधिना गोदावरीतीरे सिंहसद्भावाद् धार्मिकस्य भ्रमणनिषेधो व्यज्यते । तेन च तत्रोपपतिना सह निष्प्रत्यूहसुरतव्यापाराभिलाषित्वं कस्याश्चित् प्रतीयते।

— पृ. ५३.

13. Narendraprabha first treats of the five kinds of *Vipralambha-śṛṅgāra* arising from — 1. longing 2. curse 3. separation 4. jealousy and 5. journey. He then states that although *Sambhoga-śṛṅgāra* (love in enjoyment) is of infinite variety such as kissing, embracing and the like, it is declared to be five-fold, as it follows the five-fold *Vipralambha-śṛṅgāra* (love in separation).

He introduces the *gāthā* with the remark : तत्र स्पृहानन्तरं संभोगो यथा —
The *gāthā* describes the first ever sexual union of Rādhā and Kṛṣṇa.

14. This *gāthā* is already dealt with; vide *ŚP* S.No. (603.162) *supra*. This *gāthā* deals with sexual union after separation!

15. This *gāthā* is already dealt with; vide *SK* S.No. (183.376) *supra*. It is cited as an example of "रतिः गन्धाद्" - love out of fragrance.
    In this *gāthā* fire is described as drinking (inhaling) the fragrant breath from the *nāyikā's* mouth.

16. This *Skandhaka* is already dealt with; vide *SK* (120.364) *supra*. The *SK* and *A'mahodadhi* both cite this stanza to illustrate *stambha* (paralysis) , one of the eight *sāttvika-bhāvas*—which too are *anubhāvas* (consequents).

17. This *gāthā* is already dealt with; vide *SK* S.No. (175.375) *supra*. The *SK* and *A'mahodadhi* both cite this *gāthā* as an example of *romāñca* (horripilation), one of the eight *sāttvika-bhāvas* (involuntary states) — which too are *anubhāvas* (consequents).

18. This *gāthā* is already dealt with; vide *ŚP* S.No. (221.88), *SK* S.No. (176.375). Bhoja and Narendraprabha both cite this *gāthā* to illustrate *vaivarṇya* (change of colour, paleness), one of the eight *sāttvika-bhāvas,* — which too are *anubhāvas* (consequents).

19. This *gāthā* is already dealt with; vide *ŚP* S.No. (466.138); *SK* S.No. (199.380) *supra*. Bhoja and Narendraprabha both cite this *gāthā* as an example of *līlā,* one of the ten graces *(svabhāvajāḥ bhāvāḥ). Līlā* is "the sportive imitation of the movements or words of the beloved one."

20. This *gāthā* is already dealt with; vide *ŚP* S.No. (616.165); *SK* S.No. (169.376) *supra*. Bhoja and Narendraprabha both cite this *gāthā* to illustrate *śaṅkā* (Anxiety or Apprehension), one of the 33 *vyabhicāri-bhāvas* (transitory states). Bhoja comments thus : अत्र विरहिण्याः कार्श्यातिशयमुद्वीक्षमाणायाः कस्याश्चिद् वयस्यायाः स्नेहातिशयात् 'प्रेम पश्यति भयान्यपदेऽपि' इति प्रियागमप्रहर्षातिशयभावेऽप्यसहिष्णुतया तन्मरणशङ्का प्रकृष्यते ।— सरस्वती०, पृ. ५९१.

21. This *gāthā* is already dealt with; vide *ŚP* S.No. (487.142); *SK* (180.376) *supra*. Bhoja and Narendraprabha both cite this *gāthā* as an example of *ālasya* (indolence, laziness), one of the 33 *vyabhicāri-bhāvas* (transitory states).

22. This *gāthā* is already dealt with; vide *ŚP* S.No. (190.81); *SK* S.No. (177.375)

supra.
Bhoja and Narendraprabha cite this *gāthā* as an example of *cintā* (worry), one of the 33 *vyabhicāri-bhāvas* (transitory states). Bhoja thus comments : अत्र सखीरोदनेन शून्यकलहः, शून्यकलहेन साक्षात्कारः, साक्षात्कारेण चिन्ता, चिन्तया तु मूलभूता रतिः प्रकृष्यते ।
— सरस्वती, पृ. ५८४.

23. This *gāthā* is already dealt with; vide *ŚP* S.No. (216.86); *SK* S.No. (181.376) *supra.* Bhoja and Narendraprabha both cite it as an example of *nidrā* (sleeping), one of the 33 *vyabhicāri-bhāvas* (transitory states). Bhoja introduces the *gāthā* with the remark : 'तद्रूपेण रसस्यानुबन्धो यथा -' and after citing it thus comments upon it : अत्र रति - श्रम-जागरादि - जनितनिद्रालसा दृष्टिनिपातास्तारकाघूर्णनत्र्यस्रवलनादिभिरनुबध्यते ।
— सरस्वती, पृ. ५९४.

24. This *gāthā* is already dealt with; vide *ŚP* S.No. (218.87) and *SK* S.No. (182.376) *supra.* Bhoja and Narendraprabha cite this *gāthā* as an example of *suptam* (sound sleep), one of the 33 *vyabhicāri-bhāvas* (transitory states). Bhoja introduces this *gāthā* with the remark : 'तद्रूपेण रसप्रकर्षो यथा -'. He, after citing it, thus comments upon it : अत्र निर्भर-पदेनैव प्रकर्षः प्रतिपद्यते । — सरस्वती० पृ. ५९४.

25. This *gāthā* is already dealt with; vide *ŚP* S.No. (194.82) and *SK* S.No. (172.374) *supra.* Bhoja and Narendraprabha both cite this stanza as an example of *rasābhāsa* (*lit.* the semblance of sentiment, 'ungenuine sentiment'). Bhoja *(SK* p. 576) introduces this stanza with the remark '(रतिरूपेण) नायकप्रतियोगिषु (रसाभासो) यथा-'. *Locana* (p. 78) defines *ābhāsa* as : औचित्येन प्रवृत्तौ चित्तवृत्तेरास्वाद्यत्वे स्थायिन्या रसो, व्यभिचारिण्या भावः, अनौचित्येन तदाभासः, रावणस्येव सीतायां रतेः । In the present stanza we have description of Rāvaṇa's *rati* for Sītā, the wife of Rāma. Rāvaṇa is a rival *(pratiyogin)* of Rāma, the hero. Hence there is impropriety *(anaucitya)* regarding Rāvaṇa's *abhilāṣa* and *rati* for Sītā. Hence it is a case of *rasābhāsa (śṛṅgārābhāsa).*

26. This verse is already dealt with; vide *ŚP* S.No. (1417.302) and *SK* S.No. (170.374) *supra.* *ŚP* (p. 1164) introduces this *gāthā* thus : तत्र संक्षेपतः कनिष्ठः तामसः शठो धीरप्रशान्त (नायक) इति । तेष्वर्थगुणसम्पद्योगात् कनिष्ठः। *SK* (p. 575) introduces it with the remark : 'रतिरूपेण हीनपात्रेषु रसाभासो यथा -'. Narendraprabha (p. 98) observes : 'हीनजातिषु मनुष्येष्वपि केऽपि रसाद्याभासं मन्यन्ते । यथा-'

27. This *gāthā* is already dealt with; vide *DHV* S.No. (15.9) *supra.* Like Ānandavardhana Narendraprabha too cites this *gāthā* to point out that the two words *'matta'* and *'nirahaṁkāra'* provide examples of *atyanta-tiraskṛta-vācyaḥ (dhvaniḥ).* Narendraprabha thus comments : अत्र मत्त-निरहङ्कार-शब्दौ मेघ-मृगाङ्कयोरसम्भवेन बाधितस्वार्थौ स्वेच्छाव्यापारवत्त्वे व्यापाररहितत्वे च सादृश्ये सति मेघं मृगाङ्कं च लक्षयन्तौ प्रकर्षशालित्वं हतप्रकर्षत्वं च व्यञ्जयतः। अत्रात्यन्ततिरस्कृतवाच्यः। - अलङ्कारमहोदधि, पृ. १०५.

28. This *gāthā* is already dealt with; vide *DHV* S.No. (24.10) *supra.* Ānandavardhana cites this *gāthā* as an example of अर्थान्तरन्यासध्वनि (*DHV* pp. 266-67 and *Locana* on it). Narendraprabha (p. 105), however, thus comments upon the *gāthā* : अत्र नञ्रूपनिपातपदप्रकाश्यो व्यतिरेकः।

29. This *gāthā* is already dealt with; vide *DHV* S.No. (23.10) *supra.* Hemacandra too cites it in his *Kāvyānuśāsana* (p. 74). Ānandavardhana cites it as an example of Upamā-dhvaniḥ. *Locana* explains that the expressed figure in the stanza is Atiśayokti, and that Upamā is implied. It says : *"Kusumabāṇena sukumārataropakaraṇa-saṁbhāreṇa".* Hemacandra (p. 74) cites this *gāthā* with the introductory remark अत्र कुसुमबाणेनेति पदं कामदेवस्य मृदूपायसौन्दर्यं प्रकाशयति। Narendraprabha's comment strongly reminds us of Hemacandra's comment.

30. This *gāthā* is already dealt with; vide *DHV* S.No. (22.10); *KĀŚ* (of Hemacandra) S.No. (25.483) *supra.* Narendraprabha (p. 106), following Hemacandra, comments on the *gāthā* thus : अत्र धीराणामितिपदार्थरूपं वस्तु कुचयोः कुम्भस्थलस्य चोपमालङ्कारं ध्वनति ।

31. This *Skandhaka* stanza is already dealt with; vide *DHV* S.No. (35.13) *KĀŚ* of Hemacandra S.No. (29.484) *supra.* Narendraprabha's comment (p. 106) on this stanza is reproduced from Hemacandra's *Kāvyānuśāsana.*

32. This *gāthā* is already dealt with; vide *KP* S.No. (21.423); *KĀŚ* of Hemacandra S.No. (32.484) *supra.* Narendraprabha (pp. 106-107) reproduces Hemacandra's remark on this *gāthā.*

33. This *gāthā* is already dealt with; vide *KP* S.No. (22.423) *supra.* Narendraprabha's comment (p. 107) on this *gāthā* is almost identical with that of Mammaṭa *(KP,* p. 159) : अत्र भुवनराज्यपदसहायेन वस्तुना 'सर्वैरप्युपभोगरूपस्मरादेशपरैरेव

निशाऽतिवाह्यते' इति वस्तु प्रकाश्यते ।

34. This stanza is already dealt with; vide *KP* S.No. (26.424) *supra*. Narendraprabha, following Mammaṭa, cites this example in identical context and almost in identical language; his remark reads : ---अत्र वस्तुना हारच्छेदादन्यतरमन्यदेव रतमवश्यमभूत् । तत् कथय कीदृगिति व्यतिरेक: कथम्पदप्रकाश्य:। (पृ. १०७).

35. This *gāthā* is already dealt with; vide *KP* S.No. (28.425) *supra*. Narendraprabha, following Mammaṭa, cites this stanza in identical context and in almost identical language. Cf. *KP*, p. 165, lines 1-4 and *A'mahodadhi*, p. 107—last two lines and p. 108—first two lines.

36. This stanza is already dealt with; vide *KP* S.No. (24.424) *supra*. Narendraprabha cites this stanza and comments on it in almost Mammaṭa's language. The only difference is : according to Mammaṭa, the stanza contains the figure Vibhāvanā, whereas, according to Narendraprabha, it is Viśeṣokti.

Viśeṣokti is the exact opposite of Vibhāvanā. In the case of a given stanza it is possible to argue that both the figures are present in it by looking at it from two different standpoints. It all depends on our reasoning.

37. This *gāthā* is already dealt with; vide *KP* S.No. (12.420) *supra*. Narendraprabha, following Mammaṭa, cites this *gāthā* as an example of one variety of *Artha-śaktyudbhava-dhvaniḥ (svataḥ-siddhena/ svataḥ-saṁbhavinā vastunā vastuno vyaktiḥ)*. Mammaṭa (p. 136) comments : अत्र ममैवोपभोग्य इति वस्तुना वस्तु व्यज्यते। Narendraprabha (p. 108) follows him : अत्र वस्तुना ममैव भोग्य इति वस्तु ध्वन्यते।

38. This *gāthā* is already dealt with; vide *DHV* S.No. (20.9) *supra*. Narendraprabha cites this *gāthā* as an example of *svataḥ-siddhaḥ artha-śaktimūla-dhvaniḥ*. He thus comments on the *gāthā* : अत्र वस्तुना यदा भवतीष्वासक्तचेता: प्रेयानासीत् तदा तथाविधनिधुवनव्यापाराभावाद् बलवान् करिविदारणसमर्थोऽभूत्, ततो भवत्यो मुक्ताफलभूषणा:, इदानीं तु मदेकानुरागी निरन्तररतिव्यापाराद् दुर्बलीभूतो मयूरानेव हन्तुमीश्वरस्ततो मयूरपिच्छाभरणैवाहम् इति भवतीभ्यो ममैव सौभाग्यातिशय इति व्यतिरेक: प्रकाश्यते । - पृ. १०८-१०९.
This comment strongly reminds us of *Locana's* comment (vide *DHV- Locana* pp. 256-257). There too this *gāthā* is cited as an example of Svataḥ-sambhavī.

39. This *gāthā* is already dealt with; vide *KP* S.No. (14.421) *supra.* Narendraprabha, following Mammaṭa, cites this *gāthā* as an example of *Kavi-prauḍhoktinirmitaḥ (artha-śakti-mūla-dhvaniḥ).* He reproduces almost word for word, Mammaṭa's comment on the *gāthā* : अत्रोत्प्रेक्षया प्रत्यालिङ्गनादि तत्र जृम्भत इति वस्तु द्योत्यते। - पृ. ११०.

40. This *Skandhaka* stanza is already dealt with; vide *DHV* S.No. (21.10) *supra.* Narendraprabha, following Ānandavardhana and Ābhinavagupta (*DHV* - *Locana* pp. 259-260), cites this *gāthā* as an example where the expressed sense is prominent and the suggested figure unimportant. In the *gāthā* under reference, it is the expressed figure Dīpaka that is prominent and the suggested Upamā rather not important. The stanza deserves the title *kāvya* because of the figure *Dīpaka* that is expressed and prominent : अत्र दीपकेनैव काव्यव्यवहारो नौपम्येन । - पृ. ११०.

41. This *gāthā* is already dealt with; vide *KP* S.No. (32.428) *supra.* Narendraprabha, following Mammaṭa, cites this *gāthā* as an example where *'vacana'* (number) contributes to and develops *rasa* : अत्र 'ताण त्ति' तत्तद्भावगर्भितत्वेन मम प्रसिद्धानां गुणग्रहणानामुत्कण्ठानां च बहुवचनेन बहुत्वं, 'तस्स त्ति', तस्य वचनानभिधेयस्य प्रेम्णश्चैकवचनेनैकरूपत्वं रसप्रकर्षकारि द्योत्यते । - पृ. ११२.

42. This *gāthā* is already dealt with; vide *DHV* S.No. (50.16); *KP* S.No. (33.426) *supra.* Narendraprabha follows Ānandavardhana, Abhinavagupta and Mammaṭa in explaining the context and import of this *gāthā.*

43. This *gāthā* is already dealt with; vide *ŚP* S.No. (442.133); *KĀŚ* of Hemacandra (4.479) *supra.* Like Hemacandra *(KĀŚ,* p. 53) Narendraprabha cites this *gāthā* as an example of *'vidhau vidhyantararūpam'.* His comment on this *gāthā* is rather brief when compared with Hemacandra's : अत्र जागृहीति विध्यभिधाने त्वया निःशङ्केनात्रागन्तव्यमिति विध्यन्तरं प्रतीयते । - *A'mahodadhi,* p. 117.

44. This *gāthā* is already dealt with; vide *ŚP* S.No. (49.52), *SK* S.No. (168.373), *KĀŚ* S.No. (5.479) *supra.* Like Bhoja, Narendraprabha, cites this *gāthā* as an example of *'niṣedhe niṣedhāntararūpam'.* He thus comments upon the *gāthā* : अत्रोपरमेति वृषभनिषेधे वाच्ये उपपतिनिवारणं निषेधान्तरं प्रतीयते । - पृ. ११७.

45. This *gāthā* is already dealt with; vide *ŚP* S.No.(53.53) *supra.* Like Bhoja, Narendraprabha cites this *gāthā* as an example of *'vidhau anubhayarūpam'* :

अत्र शनैर्व्रजेति विध्यभिधाने न विधिर्नापि निषेधोऽपि तु वर्णनामात्रं प्रतीयते । पृ. ११७. This comment is reproduced from Bhoja's *ŚP* (Vol. I. p. 248).

46. This *gāthā* is already dealt with; vide *DHV* S.No. (4.7); *ŚP* S.No. (54.53) *supra*. Like Ānandavardhana and Bhoja Narendraprabha cites this *gāthā* as an example of *'niṣedhe anubhayarūpam'*. His gloss on the *gāthā* is reproduced from Bhoja's *ŚP* (Vol. I. p. 248) :
अत्र निवर्तस्वेति निषेधाभिधाने न निषेधो नापि विधिरपि तु मुखेन्दुकान्तिवर्णनामात्रं प्रतीयते । - पृ. ११८.

47. This *gāthā* is already dealt with; vide *DHV* S.No. (5.7), and *ŚP* S.No. (8.36) *supra*. Like Ānandavardhana, Bhoja (Hemacandra), etc., Narendraprabha cites this *gāthā* as an example of 'वाच्याद् विभिन्नविषयत्वेन व्यवस्थापितः'. His gloss on the *gāthā* strongly reminds us of *Locana's* comments on it (pp. 76-78) and to a certain extent Mammaṭa's comments on it *(KP* p. 244).

48. This *gāthā* is already dealt with; vide *KP* S.No. (37.427) *supra*. Narendraprabha, following Mammaṭa, cites this *gāthā* to show that the suggested meaning may be, as against the indicated meaning, only indirectly connected (being connected with something else which is connected with the expressed meaning) i.e., *pratyāsanna-pratyāsanna (= sambaddha-sambandha* of Mammaṭa) and thus force the opponent to accept *vyañjanā-vyāpāra* and *vyaṅgyārtha*. His comments on the *gāthā* agree almost word for word with Mammaṭa's *Vṛtti*.

49. This *gāthā* is already dealt with; vide Hemacandra's *KĀŚ* S.No. (42.486) *supra*. Like Hemacandra Narendraprabha cites this *gāthā*, in the course of his treatment of *madhyama-kāvya,* with the introductory remark [क्वचिद्] अस्फुटत्वेन यथा —. He adopts *verbatim* Hemacandra's Vṛtti (gloss) on this *gāthā* : अत्र स मां पुरुषायितायार्थयते, निषेद्धुं चाहमशक्ता । तत्सख्य: प्रात: पादमुद्रया तर्कयित्वा मा मां हसिषुरिति व्यङ्ग्यमस्फुटम् । पृ. १२४.

50. This *gāthā* is already dealt with; vide *KP* S.No. (19.422) and Hemacandra's *KĀŚ* S.No. (43.487) *supra*. Narendraprabha follows Hemacandra and cites this *gāthā* as an example of 'सन्दिग्धप्राधान्यतया' (व्यङ्ग्यम्).
His Vṛtti (gloss) on the *gāthā* is adopted, almost word for word, from Hemacandra's *KĀŚ* (p. 156) : अत्राङ्गं तनुकमपि तनूकरोतीति वाच्यं किं वा तनूभावप्रकर्षाधिरोहेण यावदत्याहितं नाप्नोति तावदुज्झित्वा दौर्जन्यं साऽनुनीयतामिति व्यङ्ग्यं प्रधानमिति सन्दिग्धम् । - पृ. १२५.

51. This *gāthā* is already dealt with; vide *ŚP* S.No. (92.59), *SK* S.No. (6.340) *supra.* Bhoja cites this *gāthā* as an example of the defect 'अपक्रमम्', - Hemacandra calls this defect as अक्रम (*KĀŚ*, p. 264); and Narendraprabha दुष्क्रम (p. 156). Bhoja thus adds a gloss on the *gāthā* : अत्र क्षुरकर्मणोऽनन्तरं नक्षत्रादिप्रश्नाद् इदम् अपक्रमम् । - सरस्वती पृ. ३९. Narendraprabha's gloss is : अत्र नक्षत्रादिप्रश्नानन्तरं क्षुरकर्मेति क्रमः, स चात्र विपरीतः।

— पृ. १५६.

52. This *gāthā* is already dealt with; vide *DHV* S.No. (14.8) *supra.* Narendraprabha cites this *gāthā* as an example of अर्थान्तरसङ्क्रान्तवाच्ये ध्वनौ पुनरुक्तपदन्यासस्य (गुणत्वम्)।

53. This stanza is already dealt with; vide *SK* S.No. (369.414); Hemacandra's *KĀŚ* S.No. (52.488) *supra.*

Narendraprabha follows Hemacandra and cites this stanza as an example where the (poetic) defect - *grāmyatva (lokamātra-prasiddhatva)* turns into (poetic) quality. His gloss on the stanza, अत्र विदूषकोक्तत्वात् कलमकूर-महिषीदधिशब्दानां ग्राम्याणामपि गुणत्वम् । (पृ. १७१), strongly reminds us of Hemacandra's gloss (*KĀŚ*, p. 227, l 16).

54. This stanza is already dealt with; vide *KP* S.No. (44.429) *supra.* Mammaṭa in his *KP* (pp 467-68) observes that the figure of word is based on word (and the figure does not at all help the production or manifestation of *rasa).* Narendraprabha similarly observes : "इत्यादौ शब्दमेवानुप्रासः श्रयति, न तु विद्यमानमपि रसम् ।

— पृ. १८८.

55. This *gāthā* is already dealt with; vide *VJ* S.No. (1.19), *ŚP* S.No. (41.50) *supra.*

KP, KĀŚ too cite this *gāthā* as an example of the figure Atiśayokti *(abhede'pi bhedaḥ* variety). Narendraprabha follows Hemacandra and observes : अत्र लटभत्वादीनामभेदेऽप्यन्यत्वेन भेदः।

56. This *gāthā* is already dealt with; vide *ŚP* S.No. (684.176); *A'sarvasva* S.No. (18.439) *supra.* Narendraprabha cites this *gāthā* as an example of the figure Atiśayokti *(Abhede'pi bhedaḥ* variety). He thus comments on it : अत्र विष्णोरेकस्यैव विषयविभागाद् भेदेनोपनिबन्धः। - पृ. २२९.

57. This *gāthā* is already dealt with; vide *ŚP* S.No. (304.105) and *SK* S.No.

(138.367) *supra.* Narendraprabha, following *SK,* cites this *gāthā* as an example of Sahokti.

58. This *gāthā* is already dealt with; vide *ŚP* S.No. (174.77), *SK* S.No. (139.367) *supra.*

Following Bhoja Narendraprabha cites this *Skandhaka* as an example of Sahokti.

59. This *gāthā* is already dealt with; vide *KP* S.No. (47.430), *KĀŚ* of Hemacandra S.No. (54.489) *supra.* Following Mammaṭa and Hemacandra, Narendraprabha cites this *gāthā* as an example of उपमा (द्विलोपे) अत्र धर्मोपमानयोर्लोपः। - पृ. २३७.

60. This *gāthā* is already dealt with; vide *DHV* S.No. (28.11), *KP* S.No. (47.430), *KĀŚ* of Hemacandra S.No. (52.489) *supra.* Following Mammaṭa and Hemacandra, Narendraprabha cites this as an example of समासगा (= वृत्तिगा) धर्मोपमानलुप्ता उपमा, whereas the *gāthā* S.No. (59) is an example of वाक्यगा धर्मोपमानलुप्ता.

61. This *gāthā* is already dealt with; vide *ŚP* S.No. (148.72), *SK* S.No. (85.356) *supra.*

Following Bhoja (who calls it *Atattve tattvarūpā bādhitā Bhrāntiḥ)* Narendraprabha cites this *gāthā* as an example of the figure Bhrāntimān. After citing it, he thus comments : अत्र दूरस्थानां न्यग्रोधस्थे शुकवृन्दे पत्रफलभ्रान्तिः। - पृ. २४८.

62. This *gāthā* is already dealt with; vide *ŚP* S.No. (149.72), *SK* S.No. (86.357) *supra.*

Following Bhoja, Narendraprabha cites this *gāthā* as an example of Bhrāntimān *(Tattve'pi atattvabuddhiḥ* variety). Bhoja terms this variety as *'tattve'tattvarūpā* hānahetuḥ Bhrāntiḥ. Narendraprabha thus comments on the *gāthā* : अत्र सत्यनदीष्वपि मृगतृष्णाभ्रान्तिः। - पृ. २४९.

63. This *gāthā* is already dealt with; vide *ŚP* S.No. (900.212), *SK* S.No. (127.365) *supra.*

Following *SK* Narendraprabha cites this *gāthā* as an example of the figure Apahnutiḥ. He thus comments upon the *gāthā* : अत्र वाच्यार्थेन

प्रतीयमानमुपपत्तिनखक्षतमपह्नूयते । इयं च मतान्तराभिप्रायेण, स्वमते तु व्याजोक्तिरेवेयम् । - पृ. २५९.

64. This *gāthā* is already dealt with; vide *A'sarvasva* S.No. (21.441) *supra*. Following Ruyyaka, Narendraprabha cites this *gāthā* as an example of the figure Ādi-dīpaka.

65. This *gāthā* is already dealt with; vide *VJ* S.No. (4.20) *supra*. If Kuntaka cites this *gāthā* as an example of Dīpaka *(Paṅkti saṁstha)*, Narendraprabha cites it as an example of Madhya-Dīpaka.

66. This *gāthā* is already dealt with; vide *KP* S.No. (51.431) *supra*. Narendraprabha cites this *gāthā* as an example of Anta-Dīpaka.

67. This ***Skandhaka*** is already dealt with; vide *ŚP* S.No. (178.78), *SK* S.No. (148.369) *supra*.

Narendraprabha cites this stanza as an example of *Dṛṣṭānta (sāmānyavatī dve'pi vākye* variety). Bhoja however cites it as an example of Ubhaya-nyāsa (which is, according to him, *Arthāntara-nyāsa eva*).

68. This *gāthā* is already dealt with; vide *A'sarvasva* S.No. (41.444) *supra*.

Narendraprabha cites this *gāthā* as an example of the figure Ākṣepaḥ *(ukta-viṣayaḥ)*. He thus comments on it : अत्रोक्तस्य दूतीत्वस्य वस्तुनो निषेधेन दूत्यः सर्वा अपि मिथ्यावादिन्योऽहं सत्यवादिनीति विशेषः प्रतीयते । - पृ. २८८.

69. This *gāthā* is already dealt with; vide *ŚP* S.No. (1535.320), *KP* S.No. (52.432) *supra*.

Following Mammaṭa, Narendraprabha cites this *gāthā as an example of the figure* Ākṣepaḥ *(vakṣyamāṇa-viṣayaḥ)*. His comment on the *gāthā* reads: अत्र किं पि भणामीति सामान्योक्तावुत्तरस्य विशेषभणनीयस्य निषेधेन तस्यामीदृशीं मृत्युदशां प्राप्तायामपि न त्वमहङ्कारं त्यजसीति दूतीप्रकोपरूपो विशेषो गम्यते । - पृ. २८९.

70. This *gāthā* is already dealt with; vide *ŚP* S.No. (743.186), *A'sarvasva* S.No. (46.445) *supra*. Narendraprabha cites this *gāthā* as an example of the figure Vicitra, newly defined and illustrated for the first time by Ruyyaka. Ruyyaka's

comment on the *gāthā* runs as follows :

अत्र मोचन-वलन-विघटन-विश्रमाणां यथाक्रमं ग्रहण-प्रेक्षण-घटन-रमणानि विपरीतफलानि प्रयत्नविषयत्वेन निबद्धानि । - पृ. १६८.

Narendraprabha's comment reads : अत्र ग्रहणादिकार्यस्य सातिशयनिष्पत्तये मोचनादिक्रियारम्भः। - पृ. ३०१.

71. This *gāthā* is already dealt with; vide *ŚP* S.No. (139.69), *SK* S.No. (77.355) *supra.*

Narendraprabha, following Bhoja, cites this *gāthā* as an example of the figure Anyonyam. His comment on the *gāthā* runs as follows :- अत्र मिथोऽनुरागेऽङ्गुलीविरलीकरणेन धारातनूकरणेन च परस्परोपकारः प्रतीयमानः। - पृ. ३०४.

Obviously this is based on Bhoja's comments (See *SK* p. 347, first three lines).

72. This *gāthā* is already dealt with; vide *KP* S.No. (60.434), *A'sarvasva* S.No. (53.446) *supra.*

Following Mammaṭa and Ruyyaka, Narendraprabha cites this *gāthā* as an example of the figure Pratīpa. His comment on the *gāthā* reads as follows :

अत्र वदनस्योत्कर्षाय चन्द्रस्य निकर्षाय चोपमानोपमेयत्वव्यत्ययः। - पृ. ३२०.

73. This *gāthā* is already dealt with; vide *KP* S.No. (62.434); *A'sarvasva* S.No. (55.447) *supra.* Following Mammaṭa and Ruyyaka, Narendraprabha cites this *gāthā* as an example of the figure Atadguṇa. His comment on the *gāthā* reads : अत्रोत्तरार्धेऽतिरक्तेनापि मनसा संयुक्तो न रक्ततां गत इत्यतद्गुणः। पूर्वार्धे तु विभावना । - पृ. ३२३.

74. This *gāthā* is already dealt with; vide *DHV* S.No. (36.13), *KP* S.No. (56.433) *supra.* Following Mammaṭa, Narendraprabha cites this *gāthā* as an example of the figure Uttaram [First variety when on merely hearing an answer the question (to which it is an answer) is inferred]. His comment on the *gāthā* reads : अत्र हस्तिदन्त-व्याघ्रकृत्तीर्मम मूल्येन प्रयच्छेति क्रेतुवचनमुत्तरवाक्यादुन्नीयते । - पृ. ३२३.

75. This *gāthā* is already dealt with; vide *KP* S.No. (57.433), *A'sarvasva* S.No. (56.447) *supra.*

Following Mammaṭa and Ruyyaka, Narendraprabha cites this *gāthā* as an example of the figure Uttara (Second Variety — which occurs when there being many questions, there are many answers which are impossible i.e., do not ordinarily occur to one).

76. This *gāthā* is already dealt with; vide *ŚP* S.No. (124.66), *SK* S.No. (69.393) *supra.*

Following Bhoja, Narendraprabha cites this *gāthā* as an example of Svabhāvoktiḥ *(mugdhāṅganāśrayā).*

77. This *gāthā* is already dealt with; vide *KP* S.No. (64.435) *supra.* Following Mammaṭa. Narendraprabha cites this *gāthā* as an example of Sandehasaṅkara (for we cannot say whether Samāsokti or Aprastutapraśaṁsā is the figure in this *gāthā*). His comment on the *gāthā* is adopted *verbatim* from Mammaṭa *(KP,* p. 760, lines 3-4).

78. This *gāthā* is already dealt with; vide *ŚP* S.No. (91.59), *SK* S.No. (4.340) *supra.*

Following Bhoja Narendraprabha cites this *gāthā* as an example of *Adhikam,* one of the *Upamā-doṣas.* As *'bhramaragaṇa',* the attribute of the *Upamāna* is *'adhika'* (redundant), the *gāthā* is vitiated by the poetic blemish (or defect), called *dharmādhikatva* (or *adhikopamānam.*)

79. This *gāthā* is already dealt with; vide *ŚP* S.No. (90.59), *SK* S.No. (3.340) *supra.*

Following Bhoja, Narendraprabha cites this *gāthā* as an example of *dharmanyūnatvam* (or, *nyūnopamam).* His comment on the *gāthā* is : अत्र नेत्रबाहूपमानपदानि वधूविशेषणत्वेनाभिहितानि (? विशेषणत्वेन नाभिहितानि)। पृ. ३३५.

Cf. Bhoja's comment : अत्र नेत्रबाहूपमापदानां वधूविशेषणत्वेनानुक्तत्वादिदं न्यूनोपमम् ।

— सरस्वती, पृ. २६.

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Chapter XV

Prakrit Verses in Vāgbhaṭa's Kāvyānuśāsana

Verse 1 : पीण० which swells up the plump breasts;
सव्वंकस (सर्वंकष) all-powerful.
For the idea of this verse, read *Raghu* IX.47
त्यजत मानमलं बत विग्रहैर्न पुनरेति गतं चतुरं वय: ।
परभृताभिरितीव निवेदिते स्मरमते रमते स्म वधूजन: ।।

Verse 2 : Here we have a series of fine fancies. The *nāyikā* darts through the corners of the eye sharp, shining *(white)* glances in the King's direction. He feels that (i) he is being bathed white, as it were, in liquid camphor, or (ii) in moonlight or (iii) covered with the powder of pearls.

Vāgbhaṭa cites this verse to illustrate 'चक्षुष: शुक्लता'.

Verse 3 belongs to *Līlāvaī* (No. 24). The text of *Līlāvaī* reads सुरसं (v.l. सरसं) वेवंअतओ and the commentator comments thus : वेपमानो रसपानलोलुपतया कम्पमान:। [सुमंजुगुंजियरवो and सरसं बेबंतओ मासलं (बेबंत *pres. part.* of बू (Sk. ब्रू)] would involve the poetic blemish of पुनरुक्तता (Redundancy, Repetition or अनर्थकता Uselessness).

Vāgbhaṭa states : देश्यानां प्राकृताद्युक्तौ मुग्धोक्तौ च न दोष: ।

and then illustrates तत्र प्राकृते यथा - जुण्हा ---- (लीलावई गा. क्र. २४)
अत्र तिंगिंछि मकरन्द इति देश्य: ।

Vāgbhaṭa's reading चंदुज्जए *(loc. sing.* of चंदुज्जअ *d,* meaning कुमुदं is all right and needs no emendation in view of Hemacandra's statement in *Deśī* p. 110 :- कुमुयम्मि चंदोज्जं ।

चंदोज्जं कुमुदम् । स्वार्थे के चंदोज्जयं । The printed text of *Līlāvaī* (p.7, v. no. 24) reads चंदुज्जुए and records a v. l. चंद्रुज्जुए. The commentator reads "चंद्रुज्जुए कुमुदे चन्द्रवंश्यकमले ।". The editor of *Līlāvaī* says in his Notes (p. 326) : Trivikrama observes thus (I. iv. 121):

चंदोज्जं रअणिद्धअं कुमुदम् । चन्द्रेण द्योतत इति चंदोज्जं । रजनिध्वजम् ।

Verse 4 : सिद्धनरेन्द्र is the famous Siddharāja Jayasiṁha of Gujarat (VS 1150 - VS 1199). 'कूड-वरड' is obviously a *biruda / viruda* (title).

Regarding this verse, Dr. Bhayani wrote to me to say : "The citation in Vāgbhaṭa II (सा जयइ etc.) occurs in its correct form at प्रबन्धचिन्तामणि (SJS No. I, 1933) p. 75 (V. No. 171). It is as follows :

सो जयउ कूडवरडो तिहुयण-मज्झम्मि जेसलनरिंदो ।
छित्तूण रायवंसे इक्कं छत्तं कयं जेण ।।
(स जयतु कूट-वरट: त्रिभुवनमध्ये जयसिंह-नरेन्द्र : ।
छित्वा राजवंशान् एकं छत्रं कृतं येन ।।)
---- वरट in the *chāyā* is just a stop-gap back-formation. जेसल is a shortened term of endearment for जयसिंह. वंश and छत्र are श्लिष्ट."

Regarding कूडवरडो, M. V. Patwardhan wrote to say :- "कूडवरडो is difficult to translate. The word वरडी is recorded in *DNM* VII. 84 in the sense of दंश-भ्रमर. वरड appears to be the masculine form corresponding to the feminine form वरडी (= दंशभ्रमरी) कूट = कपट, cunning, deceit, trickery. कूडवरडो would mean "a deceitful, cunning wasp, implying by *lakṣaṇā* the painful lethal injury that the king in question inflicts on his adversaries (कूटकारक: पीडाकारक: दंशभ्रमर:). The stanza as cited from Vāgbhaṭa's *Kāvyānuśāsana* (p. 21) mentions the name of the king as Siddha (सिद्धनरिंदो.)"

One is left rather unconvinced. But no better explanation is in sight.

Verse 9 : Correct ऊससिउं to ऊससियं. in Vol. I. P. 530.
GS(W). 884 reads the second half of this *gāthā* as follows: ऊससिउं पि ण तीरइ छइल्ल-परिवारिए गामे ।।
Vajjālagga. 284*3 thus reads this half :
ऊससियं पि मुणिज्जइ छइल्लजणसंकुले गामे ।।
Saptaśatīsāra V. No. 77 however reads:
ऊससिउं पि ण तीरइ छइल्ल-बहुले हअग्गामे ।।
In spite of the variant readings, the idea and the general sense of this second half remain unchanged.

Verse 16. This verse is cited as an example of अतद्गुण अलंकार.

Verse 23. The King describes in this stanza the advent and glory of the season of Spring. Rājaśekhara, true to the poetic tradition, describes the favourite topic of *Vasanta-ṛtu* in great detail in this Act *(Karpūramañjarī I)*. The description is, however, more or less conventional.

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Chapter XVI

Prakrit Verses In Sāhityadarpaṇa

V.1. This verse is already dealt with. Vide *DHV* S.No. (2.6) *supra.*

V.2. This verse is already dealt with. Vide *KP* S.No. (3.418) *supra.*

V.3. This verse is already dealt with. Vide *DR* S.No. (6.27) *supra.*

V.4. This verse is already dealt with. Vide *Avaloka* on *DR* S.No. (12.29) *supra.*

V.5. Vāraa (Vāraka) is obstacle. घनरस is 'water'. The word *'rasa'* also means love, affection.

V.6. मुअसण्णं (मुक्त-संज्ञम्) (*lit.* bereft of consciousness, hence) motionless.

V.8. *'Karatala'* corresponds to *'vikasita - kamala'* (a full-blown lotus) and her *'mukha'* to *'śaśi-bimba'* (the disc of the moon).

V.10. This verse is already dealt with. Vide *ŚP* S.No. (1423.303) *supra.*

V.11. This verse is already dealt with. Vide *ŚP* S.No. (494.143) *supra.*

V.12. This verse is already dealt with. Vide *DHV* S.No. (1.6) *supra.*

V.13. This verse is already dealt with. Vide *KP* S.No. (11.420) *supra.*

V.14. This *(Skandhaka)* verse is already dealt with. Vide *DHV* S.No. (18.9) *supra.*

V.15. This verse is already dealt with. Vide *KP* S.No. (19.422) *supra.*

V.16. This verse is already dealt with. Vide *KP* S.No. (3.418) *supra.*

V.17. This verse is already dealt with. Vide *DHV* S.No. (30.12) *supra.*

V.18. This verse is already dealt with. Vide *DHV* S.No. (5.7) *supra.*

V.19. This verse is already dealt with. Vide *DR* S.No. (1.26) *supra.*

V.20. You do dispel darkness; it is also true that people venerate you by worshipping your feet (rays); you indeed occupy the distinguished position in Śiva's matted hair, but then you deprive the poor lonesome women of their lives !

V.21. Dr. A. M. Gahatage thus wrote in answer to my queries : "The stanza from the *Sāhityadarpaṇa* will have to be corrected as follows :-

ओवट्टइ उल्लट्टइ परिवट्टइ सअणे कहिं पि णो रमइ ।
विउलिअहिअए फिट्टइ लज्जाए खुट्टइ दिहीए सा ॥

This is a संकीर्ण-स्कन्धक with 32 मात्राs / 30 मात्राs. cf. हेमचन्द्र : छन्दोऽनुशासन 4.17 (p. 137) of Velankar's edition : पूर्वार्धे स्कन्धकमपरार्धे गीति : ।

ओवट्टइ = अपवर्तते; उल्लटइ = उद्वर्तते; परिवट्टइ is परिवर्तते; फिट्टइ is भ्रश्यति; खुट्टइ is तुडति (break)."

We may translate the verse as follows :-

The lady tosses up and down, turns around in her bed but feels no comfort whatever. Her mind is fully distracted by the feeling of shame (humiliation) and she has almost lost hold on herself.

V.22. हैयङ्गवीन is fresh butter.

V.23. This verse is already dealt with. Vide *KP* S.No. (45.430) *supra.*

V.24. This verse is already dealt with. Vide *KP* S.No. (48.431) *supra.*

V.25. This verse is already dealt with. Vide *A'sarvasva* S.No. (41.444) *supra.*

V.26. This verse is already dealt with. Vide *KP* S.No. (57.433) *supra.*

V.27. This verse is already dealt with. Vide *DHV* S.No. (51.16) *supra.*

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Chapter XVII

Prakrit Verses in Rasārṇavasudhākara

1. Siṁhabhūpāla cites this *gāthā* to illustrate *śaṭhopapatiḥ.* śaṭha : a deceitful lover (who pretends to love one woman while his heart is fixed on another); *upapati* a paramour. After citing the *gāthā* he comments.:
   अत्र कयाचित् स्वैरिण्या मयि संकेतं गतायां त्वं तु वनवाटिकायां कयापि रन्तुं गतोऽसीति व्यङ्ग्यार्थेनान्यसंभोगसूचनादयं शठोपपतिः । पृ. ३६.

2. *RAS* cites this stanza to illustrate *svakīyā* or *svīyā nāyikā* :
   संपत्काले विपत्काले या न मुञ्चति वल्लभम् ।
   शीलार्जवगुणोपेता सा स्वीया कथिता बुधैः ॥ - पृ. ३९-४०.

   The types of heroine depend primarily on her relation to the hero; she may be his wife *(svā, svīyā).* In the stanza cited the *nāyikā* is Sītā, the wife of the hero Rāma.

3. *RAS* cites this stanza to illustrate *vyapadeśa,* one of the twelve *vāgārambhas* (such as *ālāpa, vilāpa,* etc.).
   It is defined as : व्याजेनात्माभिलाषोक्तिर्यत्रायं व्यपदेशकः । पृ. १०१.

   The stanza forms the famous Haṁsapadikā's song in Kālidāsa's *A' śākuntala.* Haṁsapadikā was once the King's favourite but now she was fallen into neglect. The King now pays court to the elderly queen, Vasumatī. The younger 'once favourite' taunts the King for having forgotten her by addressing him as a *madhukara* (bee) who is greedy after newer and newer enjoyments. The stanza, suggests that the King has now forgotten his new beloved Śakuntalā too. Haṁsapadikā's own desire for enjoyment of love's delights with the King is here expressed, according to the *RAS* under the pretext of describing *'madhukara-cūtamañjarī-vṛttānta'.*

4. This *gāthā* is already dealt with; vide *DR-Avaloka* S.No. (16.31) *supra.*

Avaloka cites it to illustrate *'sambhoga-narma'. RAS* too cites it in the same context : 'चेष्टया संभोगेच्छाप्रकटनम्.'

5. *RAS* speaks of *'mada-vṛddhiḥ'* of three types of persons *uttama, madhyama* and *adhama,* a high class, middle class, or inferior person respectively. It cites the stanza under reference to illustrate the *mada-vṛddhi* (increased intoxication) of an inferior person *(adhamasya madavṛddhiḥ).*

6. एहइ = एष्यति; the usual form, of course is एहिइ, *fut. - 3rd pers. sing.* from ए (आ + इ), to come; कुप्पेज्ज and अणुणेज्ज are *pot. 1st* and *3rd pers. sing.* forms respectively. They are used here in the sense of the future tense. *RAS* cites this stanza to illustrate *jāḍyam* (Failing or forgetting or not knowing the course of action to be followed), arising from 'प्रियदर्शन' (The sight of or meeting with one's lover).

It may be noted here that the first half of this *gāthā* is identical with the first half of *GS* I. 17. The second half there runs :
इअ कस्स वि फलइ मणोरहाणँ माला पिअअमम्मि ॥
(इति कस्यापि फलति मनोरथानां माला प्रियतमे॥)
It means:

Such a series of desires cherished about one's lover bears fruit—fructifies—in the case of some fortunate woman only and not in my case.

RAS adds the following comment after citing the stanza :
अत्र प्रियदर्शनजनितं जाड्यं पूर्वचिन्तितक्रियाविस्मरणेन व्यज्यते । — पृ. १८०.

7. *RAS* cites this stanza to illustrate *jāḍyam* arising from अप्रियश्रवण (hearing of unpleasant or disagreeable speech or news).

8. *RAS* cites this stanza (of Siṃhabhūpāla) to illustrate *jāḍyam* arising out of अनिष्टदर्शन (the sight of undesirable or evil thing or happening).

9. *RAS* cites this stanza to illustrate *cintā* (worry), one of the thirty-three *vyabhicāri-bhāvas* (transitory or evanescent feelings). Emaciation or thinness *(kārśya),* having the face downwards (or the face bent), remorse or anguish *(saṁtāpa),* sighs *(niśvāsa),* breathing *(ucchvasana),* etc., are its consequents. This *cintā* may be due to *iṣṭavastu-apariprāptiḥ* (failing to secure the desired object) or *aiśvarya-bhraṁśana* (loss of supremacy, power, the state of being a mighty lord)

etc. The example under reference relates to *iṣṭavastu-alābha.*

10. This *gāthā* is already dealt with; vide *ŚP* S.No. (501.144) *supra.*

RAS cites it here to illustrate *rati* (love, one of the eight or nine permanent or dominant emotions) which may be awakened, among other things, by *viṣayas (śabda, sparśa, rūpa, rasa and gandha).* Siṁhabhūpāla disagrees with Bhoja's view : भोजस्तु संप्रयोगेण रतिमन्यामुदाहरत् ।
संप्रयोगस्य शब्दादिष्वन्तर्भावान्न तन्मतम् ॥
He cites the present *gāthā* and comments:
- इत्यादिषु चुम्बनादीनामपि स्पर्शेष्वन्तर्भावः । — पृ. २१७.

11. *RAS* cites this *gāthā* to illustrate *rāga* (of the *kusumbharāga* type which is not fast — which fades after a while).

The lover is a *'bahuvallabha'* — a ladies' man.The speaker is happy that she could enjoy the delights of love in his company for five days. She does not expect the pleasure of the sixth day from him as he is a *'bahuvallabha'.*

12. This is the famous *'catuṣpada-vastu'* which Mālavikā first sings. After singing the song she dances with gesticulations in accordance with the sentiments contained in it.

RAS cites it to illustrate *Pūrvānurāgaḥ* (love prior to union), a sort of separation. It may be due to dependence on fate or human being. *RAS* introduces the stanza with the words : "मानुषपारतन्त्र्येण यथा" - and comments on the stanza : अत्र (चतुष्पदवस्तुके गीते) देवयानीपारतन्त्र्येण शर्मिष्ठायाः ययातिविषयः पूर्वानुरागः ।

Incidentally, it may be noted that we have here the suggestion of Mālavikā's *pūrvānurāga* for the King — Mālavikā who is dependent upon the Devī, the crowned queen, Dhāriṇī, for she serves as Dhāriṇī's 'maid'.

13. This *gāthā* is already dealt with: vide *ŚP* S.No. (995.228) *supra.*

RAS introduces it with the statement : "तत्र दर्शनेर्ष्यामानो यथा -" and comments on it (the *gāthā*) thus: अत्र नायिकाकपोलचुम्बनव्याजेन तत्प्रतिबिम्बितां सखीं चुम्बति नायके तदीर्ष्यया जनितो नायिकामानः 'प्रत्यक्षमन्तुकारक' इत्यनया संबुद्ध्या व्यज्यते । — पृ. २६५.

14. This *gāthā* is already dealt with; vide *ŚP* S.No. (1423.303) *supra.*

RAS cites this *gāthā* to illustrate "पुरुषस्य मानः" - (man's jealous anger). After citing it, he thus comments on it : अत्रालीकस्वापाक्षिनिमीलनादिसूचितपुरुषमानकारणस्य प्रसाधन-गृहव्यापारनिमित्तं विलम्बनस्याभासत्वम् । — पृ. २६७.

15. This *gāthā* is already dealt with; vide *ŚP*. S.No. (1615.332) *supra.*

RAS cites this *gāthā* to illustrate how the jealous anger of the *nāyikā* is appeased or pacified by *upekṣā* (disregard, indifference ? patience). He comments on it thus:

अत्र शय्यायां चरणावकाशस्थितिमौनादिभिरुपेक्षा । तया जनिता मानस्य शान्तिश्चरणाङ्गुष्ठवेष्टितकेशदृढाकर्षणेन व्यज्यते । — पृ. २७०.

16. This *gāthā* is already dealt with; vide *A'mahodadhi* S.No. (13.513) *supra.*

RAS *cites* this *gāthā* as an example of *saṁbhoga* (enjoyment of love's delights) *(puruṣagata-sādhvasena saṁkṣiptaḥ).* It defines *Saṁkṣipta* variety of *saṁbhoga* thus :

युवानो यत्र संक्षिप्तान् साध्वसव्रीडितादिभिः।
उपचारान् निषेवन्ते स संक्षिप्त इतीरितः ॥

(*RAS.* II. 224-225)

17. *RAS* cites this *gāthā* as an example of *saṁpannaḥ saṁbhogaḥ.* It defines this variety as follows :

भय-व्यलीकस्मरणाद्यभावात् प्राप्तवैभवः ।
प्रोषितागतयोर्यूनोर्भोगः संपन्न ईरितः ॥

(*RAS* II. 226-227)

Siṁhabhūpāla comments on the *gāthā* as follows :

अत्र अप्रथमसंभोगत्वाद् भयाभावः । दन्तक्षतादिष्वङ्गार्पणानुकूल्येन व्यलीकस्मरणाद्यभाव : । ताभ्यामुपारूढवैभवः संपद्यते संभोगः । — पृ. २७९.

18. *RAS* cites this stanza as an example of *smṛddhimān saṁbhogaḥ.* It defines this variety of *saṁbhoga* as follows:

पुनरुज्जीवने भोगसमृद्धिः कियती भवेत् ।

शिवाभ्यामेव विज्ञेयमित्ययं हि समृद्धिमान् ॥

(*RAS* II. 227.228)

Siṁhabhūpāla thus comments on the above *gāthā* :

अत्र पुनरुज्जीवितेन कामेन सह रत्या रतेर्बाह्योपचारानपेक्षयैव तत्फलरूपसुखप्राप्तिकथनात् संभोगः समृद्ध्यति ।

— पृ. २८०.

19. This *gāthā* is already dealt with; vide *DR Avaloka* S.No. (1.26) *supra.*

Siṁhabhūpāla cites it here in the context of *rasābhāsa.* He holds that in the case of *prāgabhāva* the question does not arise तत्र प्रागभावे दर्शनादिकारणेषु संभावितेषु रागोत्पत्ति- संभावनया नाभासत्वम् । — पृ. २९४.

20. *RAS* cites this as an example of *Rasābhāsa* (caused by *mleccha-rāga*). After citing it *RAS* comments on it as follows : अत्र सुरतमोहनसुप्तिमरणदशयोर्विवेकाभावेन हालिकस्य म्लेच्छत्वं गम्यते ।

Incidentally, it may be stated that Siṁhabhūpāla firmly holds that in the case of lower animals (and *mlecchas*), we have *rasābhāsa* and he attacks Vidyādhara for accepting the view that in their case we have *rasa,* and not *rasābhāsa.*

21. This *gāthā* is already dealt with; vide *RAS* S.No. (19.544) *supra.*

22. *RAS* cites this stanza as an example of one of the 36 *Bhūṣaṇas (= Lakṣaṇas),* called *Padoccaya,* which in course of time was adopted as *Sahokti alaṁkāra.* Raghavan rightly observes "---- while some *(Lakṣaṇas)* are plainly *alaṁkāras,* others have an element of *Alaṁkāra* in them, and in still others, the expression as a whole is more than *Alaṁkāra.*" - *Studies On Some Concepts Of The Alaṁkāra Śāstra* (p. 48).

23. This line occurs in *Bālarāmāyaṇa* and it is cited here by Siṁhabhūpāla as an example of *Bahirlāpā nāma Nālikā;* the reply to the question निर्भरगुरुर्व्यधत्त च वाल्मीकिकथां किमनुसृत्य । (१.५) is : *Bālarāmāyaṇa* : This reply is to be searched for outside the play : इत्यत्र बालरामायणमित्युत्तरस्य बहिरेव मृग्यत्वाद् बहिर्लापा नाम नालिकेयम् ।

— पृ. ४०९.

24. Dr. A. M. Ghatage writes to say : "In the edition of *Bālarāmāyaṇa,* edited by Dr. Gangasagar Roy and published by चौखंबा सुरभारती प्रकाशन वाराणसी 1986, the stanza

occurs on page 110 (Act 7, Verse 4). In that edition line 3 reads :

चावं चंडाहिसिंजारवभरिअणहं कड्ढणारुद्धमज्झं, and
line 4 reads : जं भग्गं तस्स सद्दो णिसुणि तिहुयणे वित्थरंतो ण माइ ॥
The reading in line 3 कड्ढणारुद्धमज्झं (कर्षणारुद्धमध्यं) and the reading in line 4 णिसुणि तिहुयणे (= त्रिभुवने) are better than the corresponding readings in *Rasārṇavasūdhākara.* He translates the stanza as follows :

That the bow of Śaṅkara (पार्वतीवल्लभस्य), whose moon (on the head) is shaking because of the (waves of) river Ganges (गङ्गातरलितशशिनः), who is the master of appeasing the great pride of Kāma (कन्दर्पोद्दामदर्पप्रशमनगुरोः) and who gives (a helping) hand to the chastising staff of Time (god of death personified = यम) of Brahmā (*lit.* putting the hand on the Time - staff of the Creator) — the bow, the middle part of which was compressed (आरुद्ध) by being drawn fully, and the terrible sound of whose bow - string filled the sky, when it broke down (यद् भग्नं), its noise being heard, spreading in the three worlds could not be accommodated there.

The only difficulty is to interpret णिसुणि as either निश्रुतः or as an Apabhraṁśa-like gerund निश्रुत्य. As it has to go with शब्दः which is in the Nominative and acts as a subject of न भाति, I prefer the first णिसुणिअ णिसुणि."

25. *RAS* cites this stanza as an example of *Avalagita,* one of the ten *vīthyaṅgas.* It is twofold :
दूषणं त्यजनं चात्र द्विधावगलितं (? वलगितं) मतम् ।. III. 277.
Siṁhabhūpāla introduces it with the words :
त्यजनाद् यथा प्रबोधचन्द्रोदये, क्षपणकः
and thus comments on it :
"अहो कापालिनीदर्शनमेव एकं सौख्यमोक्षसाधनम् । (प्रकाशम्)
भोः कापालिक अहं तव सांप्रतं दासः संवृत्तः । मामपि महाभैरवानुशासने दीक्षय ।" - इत्यादौ क्षपणकस्य स्वमार्गपरिभ्रंश अवगलितम् (? अवलगितम्) । - पृ. ४३१.

26. *RAS* cites this stanza as an example of *Anṛtam,* which it defines as:
अनृतं तु भवेद् वाक्यमसभ्यस्तुतिगुम्फितम् ।
तदेवानृतमित्याहुरपरे स्वमतस्तुतेः ॥ - III. 281-282.
As the description of the Kaula Dharma in the stanza is *vulgar,* it is labelled as *anṛtam.*

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Chapter XVIII
Prakrit Verses in Alaṁkāra-ratnākara

1.546. This *gāthā* is already dealt with; vide *DHV* S. No. (33.12) *supra*.

2.546. The comparison between the miser's wealth and a child in the womb by a paramour is quite original and striking.
The common property between the upameya and Upamāna is the action of 'rakṣaṇa' - guarding, etc.

3. 546. कीरंती (क्रियमाणा) while being made (or drawn) - pres. pass. part. nom. sing. fem. from the root 'kara' (kṛ).
मेत्ती (मैत्री) friendship; अणहा (अनघा) unscathed, safe; पाहाण (पाषाण) rock or stone.

4. The latter part of the second half of this *gāthā* is short by one *mātrā* (mora, metrical unit); माहप्प (माहात्म्य) the peculiar efficacy or virtue (of any divinity or sacred shrine - in the present context it is however used ironically); Kali : the fourth age of the world, the iron age (consisting of 432,000 years of men and beginning from the 8th of February, 3102 B.C.)

5. This *gāthā* is already dealt with; vide *ŚP* S. No. (667.174) *supra*.

6. This *gāthā* is already dealt with; vide *DHV Locana* S. No. (28.11) *supra*.

7. This *gāthā* is already dealt with; vide *A'Sarvasva - Vimarśinī* S. No. (31.442) *supra*.
GRK S. No. (677) reads सवेविरं for सवेविअं. That reading is decidedly better.

8. तरलाविएहि is equated by the editor with "तरलीकृतै:"; but it would be better to equate it with "तरलितै:".
'को होसि मअणस्स' 'How are you related to Madana, the god of love (who is the standard of comparison for the most handsome young man) i.e., you are as handsome as Madana is the suggested sense.

9. This *gāthā* is already dealt with; vide *KP* S. No. (25.424) *supra*.
Śobhākara comments on this *gāthā* as follows:

अत्र नवपूर्णिमामृगाङ्कस्य कस्त्वमसीति प्रश्नात् क्षणरागिता नवपूर्णिमामृगाङ्कवदर्थतोऽवगम्यते इत्यार्थमौपम्यम् । तदेव च का प्रदोष रजनीव तवाद्येति द्वितीयार्धे चोपोद्वलितम् । - पृ. १५.

10. Śobhākara cites this *gāthā* in the course of his discussion relating to his newly discovered figure Pratimā. He declares that the figure contained in this *gāthā* is Apahnuti. He thus comments: --- इत्यादौ शीतलत्वादिहारधर्मसंबन्धेऽपि सामानाधिकरण्यनिर्देशात् "सो च्चिअ (मुत्ता -) हारो" इति मुख्यनिषेधाद्यापह्नुतत्यादय एव । - पृ. १६.

11. Śobhākara cites this *gāthā* as an example of Dṛṣṭānta arising from similarity between the two sentences. He remarks: अत्र विप्रियाभावामृतमोचनयोर्भावाभावयोर्बिम्बप्रतिबिम्ब-भाव: । --- अत एव च आर्थमौपम्यम् ।

12. The editor of the text renders अविसण्णो into Sanskrit as अवसन्नो; अविषण्ण would be the correct rendering.
Śobhākara cites this *gāthā* as an example of Dṛṣṭānta springing from dissimilarity; he observes : अत्र धूर्धरणाद्यवलम्बनभावा(? वलम्बनाभावा)दिना वैधर्म्येण प्रतिबिम्बितम् ।

13. The printed text reads वहुप्पमाणेण (Sk. बहुप्रमाणेन). Probably the original reading was पहुप्पमाणेण (Sk. प्रभवता). Hemacandra declares : प्रभौ हुप्पो वा । ८।४।६३. गण्ड means the cheek and पाली (पालि) the tip of the ear. "(Your) cheeks and the tips of your ears turning red through anger,---."

14. मुउड is a misprint for मउड in the Devadhar's edn. If the latter part of the second half is read as दीसइ (णिअ -) मउड-ससिखंडो, we have the normal *gāthā* metre (12 + 18, 12 + 15 *mātrās).* Śobhākara cites this *gāthā* as an example of his newly discovered figure Vinoda. After citing it he comments: अत्र गौर्या: पराङ्मुखीत्वेन कपोलस्यादर्शने तत्सदृशशशिखण्डविलोकनेनोत्कण्ठातिवाहनम् । - पृ. २४.
विनोद = a diversion, an amusement, any amusing pursuit or occupation.

15. According to poetic convention, fame is always described as white; kṣīrodadhi = the sea of milk (which is naturally white). "Seeing today the very long (and extensive) stream of your fame, O, King, we satisfied our (deep) longing for seeing the milky ocean."
Read : अत्राननुभूतस्य क्षीरोदधे: कीर्तिप्रवाहदर्शनेनोत्कण्ठाया अतिवाहनम् । - शोभाकर, पृ. २४.

16. The printed text reads अज्ज (Sk. अद्य). The generally accepted reading, however,

is अज्झा (प्रौढ-युवतिः) or अज्जा (Sk. आर्या).

कहिज्जंत *pres. pass. part.* from कह (Sk. कथय् to tell) (कथ्यमान); We have alternative reading पुणरुत्तसयं for पुणरुत्तसुयं. भुवनपाल observes हत्थसंदिट्ठं इति लोकोक्ति :।

17 and 18 illustrate the figure Pratīpa which Śobhākara defines as: अधिकगुणस्यानादरः प्रतीपम्.

19. वंदिज्जउ = वन्द्यताम् (and not वन्द्यते as found in the printed text.); कीरइ = क्रियते (the printed text wrongly equates कीरउ with क्रियते (we expect क्रियताम्). *GRK* No. 493 reads:
निद्द च्चिय वंदिज्जइ, किं कीरइ देवयाहिँ अन्नाहिँ ।
जीए पसाएण पिओ दीसइ दूरे वि निवसन्तो ।।
(निद्रैव वन्द्यते किं क्रियते देवताभिरन्याभिः ।
यस्याः प्रसादेन प्रियो लभ्यते दूरेऽपि निवसन् ।।)

20. The printed text in Devadhar's edn. reads मुसलम्मि धावताइ (?) which makes no sense. The text is emended as 'मुसलम्मि वावडाए' (पिआए) (मुसले व्यापृतायाः) (प्रियायाः).

21. णिओल (निचोल, cover, veil, wrapper); चाओ (= चापः) which usually means 'a bow'. Here it stands for arrow ? and (णिओल for quiver ?);
ओसरिओ = अपसृतः ; Śobhākara cites this *gāthā* to illustrate his statement that his newly discovered figure Vaidharmya attains unique beauty when associated with another figure. He remarks: अत्र चापनिस्सरणस्य कारणस्य रिपुलोकप्रवेशात्मनः कार्यस्य च तुल्यकालतोपनिबन्धनाद् वक्ष्यमाणलक्षणयाऽसङ्गत्या सह संकर : । - पृ. ३१.

22. This *gāthā* is already dealt with; vide *KP* S. No. (63.435) *supra*.

23. This *skandhaka* from Setu is already dealt with; vide *ŚP* S. No. (25.47) *supra*.
Śobhākara's printed text reads: - पओसु and - बंधु for - पओसो and रोसगइंद-दिढ-सिंखला-पडिबंधो respectively in the first half; and कहमवि दासरहीहं for कह कह वि दासरहिणो in the second half. Vide *Setu* I. 14.
In this *skandhaka* we have the figure Paramparita Rūpaka.

24. This *gāthā* is already dealt with vide *SK* S. No. (232.387) *supra*.
It is cited here as an example of the figure *Sāvayava-Rūpaka*.

25. This *gāthā* contains the figure Apahnuti wherein the *niṣedha* (denial) is *ārtha*. Śobhākara remarks : --- निषेध : ।-- छल शब्दार्थपर्यालोचनयार्थात् प्रतीयते । - पृ. ४१.

26. This *gāthā* is already dealt with; vide *KP* S. No. (18.422) *supra*. Śobhākara remarks: अत्र लोचनरक्तत्वकारणभूतस्य कोपस्य निषेधे रक्तांशुकप्रसादात्मकस्य कारणान्तरस्यारोप: । न चात्र कोपस्य रक्तांशुकेन सह साधर्म्यम् । - पृ. ४१.

27. This *gāthā* is already dealt with; vide *KP* S. No. (28.425) *supra*. Śobhākara cites it as an example of Apahnuti wherein the *niṣedha* (denial) is *ārtha* (implied). He comments on it thus: अत्र घटभङ्गस्य द्वारस्पर्शाख्यं कारणान्तरं प्रतिषिध्य युवतिविषयदाक्षिण्यरूपं हेत्वन्तरमारोपितम् । अत्रैककार्यत्वं संबन्धान्तरम् ।

28. Śobhākara cites this *gāthā* as an example of Apahnuti, with the introductory remark : 'आर्थेऽह्नवे यथा -' and after citing it remarks : अत्र मुख्यस्य निषेधे स्वर्गान्तर-विधानम् । एतयो: श्यामलत्वादिवर्तुलत्वादिकं चोत्प्रेक्षानिमित्तमनुपात्तम् ।

29. Śobhākara cites this as an example of Utprekṣa. Here the pair of breasts is fancied to be identical with a pair of *phala* and *phalaka* (shield). The two entities are not however in the same case *(vibhakti)*.

30. Śobhākara's printed text reads बलाआ. But it violates the metre. In prakrit we have the word बलआ which also means बलाहक. This *gāthā* illustrates (सापह्नवा) उत्प्रेक्षा.

31. This *gāthā* is already dealt with; vide *KP* S. No. (19.422) *supra*. Śobhākara cites this *gāthā* with the introductory words : "आर्थी यथा"-. He comments on the *gāthā* thus : अत्र वाक्यार्थप्रतीतसमय एव पदार्थसमन्वयपर्यालोचनया अवर्तमानस्य हेतोरतात्त्विकत्वावगतेरार्थ: संभावनात्मक इवार्थ इत्यार्थी । - पृ. ५०.

32. This *gāthā* is already dealt with; vide *A' Sarvasva-Vimarśinī* S. No. (*17.439).

33. This *gāthā* is already dealt with; vide *A' Sarvasva* S. No. (18.439) *supra*.

34. This *gāthā* is already dealt with; vide *A' Sarvasva* S. No. (39.443) *supra*.

35. Śobhākara cites this *gāthā* as an example of Vyājastuti. He comments on it thus : अत्र मरुभूमे: स्तुत्या निन्दा लक्ष्यते खदिरस्य फलाद्यसंभवात् । - पृ. ६५.

36. This *gāthā* is an example of the figure Pratyanīka (which occurs when some-

one, who is unable to retaliate directly against or throw aside an enemy, though intent on doing harm, harms someone who belongs to or is dependent on him, and such action results in the praise of the enemy.) राया = राजा (the moon).

37. This *gāthā* is an example of the figure Vinokti (Ārthī). Śobahākara observes : अत्र विनाकृताख्यस्य साधारणधर्मस्य विमुक्तादिशब्दैररसकृदुपात्तत्वात् प्रतिवस्तूपमोपकृतत्वेन प्रकृताप्रकृतगतप्राप्तिरुपधर्मसकृन्निर्देशोत्थापितेन दीपकेन पोषितापिशुनादिभिर्विना स्वाम्यादेरर्थात् शोभनत्वावगमादार्थी विनोक्ति : । - पृ. ६९.

38. This *gāthā* is an example of the figure Sahokti. Śobhākara remarks : अत्र कमलसङ्कोच: सुखान्तरायश्च निमीलनगिरा अभेदेनाध्यवसितौ । - पृ. ७०.

39. This verse is already dealt with; vide *KP* S. No. (53.432) *supra*.
Śobhākara cites it as an example of the figure Sahokti and adds : अत्र त्वया विना तस्या अशोभनावस्थोत्पन्नेति विनोक्त्या सह सङ्कीर्णता । - पृ. ७१.

40. The reading सअसोअरो does not make sense. It may be emended as 'सरसोदरो:' (i) full of honey or syrup (ii) full of nectar — सरसम् उदरम् (अन्तर्भाग:) यस्य ।
This illustrates the figure Śleṣa. Śobhākara comments thus : अत्र मुखस्य प्रस्तुतेनाप्रस्तुतयो: कमल-रजनिकरयोर्वाचकौ कमलो यस्य पूर्णो रजनिकरो यस्येत्यर्थावलम्बनेन द्वावपि समानौ । - पृ. ७७.

41. in reply to my query, Pro. Patwardhan wrote to say : "The stanza is obscure in its sense and I must confess my inability to explain it. The *chāyā* as printed in Pro. Devadhar's edn. does not help in understanding the sense. So also the terse and corrupt commentary on it. What does राजगुरुयोरप्रस्तुतयो (?) mean ? Perhaps रअणाअरेण in the Prakrit text stands for रत्नाकरेण (ocean-) and रतनागरेण [an urban man who is in love (रत)]. I am unable to say what the two adjuncts in the first half (one qualifying the occan / urban man and the other qualifying the king) mean. I think that we must drop the 'न' preceding रअणाअरेणेति in the commentary, as there is no 'न' preceding रअणाअरेण in the Prakrit text of the stanza itself."
Dr. A. M. Ghatage observes on this *gāthā* and its commentary as follows :- "The gloss requires a small correction : राजगुर्वो: अप्रस्तुतयो: and अर्थाश्रयेण (drop 'न') 'रअणाअरेण इति ।

The gloss explains the Śleṣa between one प्रस्तुत and two अप्रस्तुत things which are the king and the teacher of शोभाकर गुप्त. The उपमेय is : मित्रचित्तविभव. The greatness of the mind of the friend or better तव, मित्र ! चित्तविभवस्य. In this case a friend of the author is speaking : "O, friend, the greatness of your mind." This can be explained as follows :

हे मित्र, तव चित्तविभवस्य एषा गतिः रत्नाकरेण सदृशी । कस्मात् । विकटपदबंधबांधवश्रिया । रत्नाकरोऽपि विकटपयोबंधबांधवश्रीक :। तव इव राज्ञोऽपि गतिः रतनागरकेण सदृशी ।

"O, friend, this position of the greatness of your mind is similar to that of the occean, because it has the beauty due to an extra-ordinary arrangement of words, as the occan has the charm due to the extensive mass of water, and also that of the king, because he is a gallant lover."

42. This *gāthā* is already dealt with; vide *A' Sarvasva-Vimarśinī* S. No. (* 37.443) *supra*.

Śobhākara, in the course of his treatement of the figure Śleṣa, cites this *gāthā* and declares that in fact it is an example of *dhvani :* अत्र तरूणां वाच्यत्वम् प्रस्तुतानां (? अप्रस्तुतानां) निशाचराणां व्यङ्ग्यत्वम् ।

If both the trees and the demons were *vācya,* then it would be an example of the figure Śleṣa !

43. This *gāthā* is already dealt with; vide *A'Sarvasva-Vimarśinī* S. No. (*43.444) *supra*.

Śobhākara comments on this *gāthā* as follows : अत्रालिङ्गनरूपस्योक्तस्येष्टस्य वस्तुतो (? वस्तुनो) निषेधे बाधितत्वेन निषेधाभासः । अहं तावत्त्वां विना क्षणमपि स्थातुं न क्षमा, त्वं तु मयि निरनुक्रोशक्रूरहृदयो रान्तुं प्रस्तुतः, तत् किमनेन क्षणमात्रविलम्बेनेत्यादिसूचनेन गमनस्य अवश्यापरिहार्यत्वं विशेषमवगमयति । --- पृ. ८५.

44. This *gāthā* is already dealt with; vide *A'Sarvasva Vimarśinī* S. No. (* 1.436) *supra*.

45. This *gāthā* is already dealt with; vide *DHV* S. No. (3.6) *supra*.

Śobhākara cites this *gāthā* in the course of his treatment of the newly discovered figure Vidhyābhāsa. Ruyyaka has given this so-called 'Vidhyābhāsa' as a subdivision of the figure Ākṣepa.

46. This *gāthā* is cited by Sobhākara as an additional example of Vidhyābhāsa. The reading 'lihia - pasattaṁ' (likhita - prasaktam) is partly ambiguous. *Vajjālagga* (No. 366) reads *'lihiya pasatthi' (likhitā praśastiḥ).* M. V. Patwardhan says in his Notes (p. 478) : "लिहिय stands for लिहिया with आ shortened *metri causa.* It looks almost like an Apabhraṁśa trait ---- पसत्थी = प्रशस्ति : Unalterable mandate or rule (inscribed by Providence on the ललाटपट्ट-the forehead). प्रशस्ति is used here in the sense of प्रशासन i.e., आज्ञा order, command, mandate, inexorable destiny."
On the sixth day after the birth of a child the Creator is supposed to enter the mother's chamber and write the child's destiny on its forehead. Here in this *gāthā* it is Kṛtānta (Destiny or fate or Yaṁa - the god of death) who is referred to.

47. This *gāthā* is already dealt with; vide *DHV* S. No. (26.11) *supra.*
Śobhākara cites this *gāthā* as an example of the figure Vidhyābhāsa. He remarks :
अत्र त्यागिनो दारिद्रस्य दुष्टतरत्वप्रतिपादनायानिष्टस्यापि जन्मनो विधानम् । - पृ. ८८.

48. This *gāthā* is already dealt wiht; vide *A' Sarvasva* S. No. (42.444) *supra.*
Śobhākara cites it in the course of the treatment of the figure Vidhyābhāsa and comments on it thus :-
अत्र विलम्बस्वेति विहितस्यावस्थानस्येष्टस्य वस्तुनोऽस्थवेति निषेधाभासाद् वजेत्यनिष्टविधानात् किं भणाम इति भणितनिषेधाभासाद्याक्षेपविध्याभासाक्षेपाणां सङ्कर : न तु भणितिनिषेधरूप आक्षेप एव । - पृ. ८८.
The concluding statement is obviously directed against Ruyyaka.

49. Śobhākara cites this *gāthā* as an example of his newly discovered figure Sandehābhāsa. He remarks;
अत्र दूत्या वल्लभदृढोपगूहनस्यावश्यस्वीकार्यत्वविवक्षायां "किं प्रियम्" इत्याभासमानः संदेहः --- (पृ. ८९).

50. Śobhākara cites this *gāthā* in the course of his treatment of his new figure Vikalpabhāsa.
अह may better be equated with असौ (or एषा).

51. This *gāthā* is already dealt with; vide *A' Sarvasva-Vimarśinī* S. No. (*44.445) *supra.*.
Śobhākara cites it as an example of the figure Vibhāvanā.

52. Śobhākara cites this *gāthā* in the course of his treatment of the figure Viśeṣokti.

53. This is an example of the figure Asaṅgati. Śobhākara comments thus : अत्र गर्जितस्य मणिशलाकारूपं कार्यं भिन्नदेशत्वेन प्रसिद्धमेकदेशतयोपनिबद्धम् । - पृ. ९७.

54. Śobhākara cites this *gāthā* as an example in the course of his treatment of the figure Asaṅgati. He comments thus : अत्र लक्ष्म्यागमनस्य कार्यस्य कीर्तिगमनस्य च कारणस्य तुल्यकालत्वम् । - पृ. ९७.

55. The figure in the stanza is Anyonya. Śobhākara remarks : अत्राधरखण्डनसीत्कारयोः --- स्वरूपस्य परस्पर-निबन्धनम् । - पृ. ९९.
If we read पुढमिल्लकारणं in the earlier part of the first half the *gāthā,* metre is not violated.

56. The figure in the stanza is Anyonya. Śobhākara remarks : अत्र परस्परविनोक्त्या विन्ध्यस्य करिणां चान्योन्यमहत्त्वापादनं प्रतीयते । - पृ. ९९.

57. The figure in the stanza is Anyonya. Śobhākara remarks : अत्र स्वामि-सेवकयोरनुचितत्व-स्यान्योन्यापेक्षत्वम् । - पृ. १००.

58. The figure in the stanza is Viparyaya. This is a new *alaṁkāra* discovered by Śobhākara. He remarks :
अत्र गुरुत्व-लघुत्व-विनिमयः। - पृ. १०१.

59. The figure in the stanza is Acintya. This is a new *alaṁkāra* discovered by Sobhākara. He remarks : अत्रैकरूपा मधुमदात् कारणाच्चिरस्थितस्य निवृत्तिश्चिरनिवृत्तस्य प्रवृत्तिरिति विरुद्धकार्योत्पत्तिः । - पृ. १०३.

60. The figure in the stanza is Acintya. As already stated, this is a new *alaṁkāra* discovered by Śobhākara. Śobhākara remarks :
अत्र विरुद्धात् प्रियतमागमनानागमनात्मकादन्योन्यविलक्षणात् कारणद्वयादविलक्षणस्य विरहसमाप्तिरूपस्यैकस्य कार्यस्योत्पत्तिः । - पृ. १०३.
The printed text of *A' Ratnākara* needs to be corrected: ओए to ओही (अवधिः), कीरइ to कीरउ (क्रियताम्), मण्डणे to मण्डणं (मण्डनम्), एते to एंते (आयति), and ण एत्ते व्व to ण एंते वि (आयति अपि).

61. The figure in the stanza is Acintya, a newly discovered one by Śobhākara. He remarks:

अत्र रिपूणां जितानां मोक्षाद् अन्येषां वधाच्चेति विरुद्धाकारणद्वयाद् विमलत्वेनाविलक्षणं धर्मयशोरूपकार्यद्वयमुपनिबद्धम् । - पृ.१०४.

62. The figure in the stanza is Viṣama (III). Śobhākara comments on it thus : अत्रोन्नतत्वाद् गुणाद् विरुद्धस्य नतत्वस्योत्पत्तिः । पृ. १०६.

63. The figure in the stanza is Viṣama (IV). Śobhākara comments on this stanza as follows :
अत्र रविमण्डलस्य पातालपङ्कलाञ्छनं नासम्भाव्यः संयोगः । (? लाञ्छनम् असम्भाव्यसंयोगः) । - पृ. १०६.

64. Note : In place of the third line "तत् (? तथा)" etc., read ता / तह किं विहिणा एसो, सरसवाणीओ (? सरसअवाणीओ) जलणिही ण कओ ॥
This *gāthā* is already dealt with; vide *KP* S. No. (64.435) *supra*.
The figure in the stanza, according to Śobhākara, is Viṣama (V); He remarks : अत्र गभीरतादीनां धर्माणां सरसपानीयत्वस्य सरसवाणीकत्वस्य वा विरहाद् असमग्रत्वम् । (Note : कारणानामर्थान्तराणां वा समग्रत्वाभावः पञ्चमं विषमम् । - पृ. १०५).
According to Mammaṭa, this is an example of the figure Saṁkara (II) - (समासोक्त्यप्रस्तुतप्रशंसयोः संदेहसंकरः ।)

65. Note: The second half of this verse is metrically defective. If we read the earlier part of the second half as थणआअत्तं (जइ) पेम्म [(स्तनका =) स्तनायत्तं यदि प्रेम], the stanza answers the criteria of the *gāthā* metre.
The stanza is an example of the figure Sama. Śobhākara comments on it thus :
मुखप्रेक्षकत्वादिकस्य सजातीयस्य धर्मस्य --- चोत्पादः । - पृ. १०८.

66. This *gāthā* is already dealt with; vide *DHV* S. No. (45.15) *supra*.
The figure in the stanza, according to Śobhākara, is Sama. He remarks: अत्र दुहितादिरूपाणां लक्ष्म्यादीनामनुरूपाणां शोभनानां संयोगः ।

67. उप्पाइअ (उत्पादित =) अर्जित earned; भाअणं (भाजनम्) recepient or beneficiary; णिंब° (= निम्बफलानि) the *nimba* berries are bitter in taste even when ripe.
The figure in the stanza is Sama. Śobhākara remarks : अत्र खलस्य खलान्तरमेव निम्बस्य चाशोभनस्य काका एव तादृशा उपजीवकत्वेन निबद्धाः । - पृ. १०८.

68. एत्थ = अत्र (Correct the *chāyā* accordingly).
The figure in the stanza is Vicitra. Śobhākara comments on this *gāthā* as follows :

अत्र मदिरापरिमलसेवनरूपस्य प्रयत्नस्य तुच्छत्वं प्रियसाम्मुख्यादेः फलस्य महत्त्वम् । - पृ. ११०.

69. Śobhākara cites this *gāthā* as an example of the figure Vicitra. If the warriors, desirous of gaining wealth, invade the enemy,it is quite understandable. If the lion wishes to attack the (thundering) cloud, there is absolutely no possibility of gaining any thing.

70. This *gāthā* is already dealt with; vide *ŚP* S.No (399.125) *supra*.
Śobhākara cites this *gāthā* as an example of the figure Vicitra. He comments on the *gāthā* as follows :
अत्र कर्दमस्य स्वेदरूपेण निमित्तान्तरेण निवृत्तौ लक्षणस्यानुपयोगः । - पृ. १११.

71. This *gāthā* is already dealt with; vide *A'Sarvasva - Vimarśinī* S. No. (*48.445) *supra*.
By this *gāthā* Śobhākara illustrates the figure Viśeṣa (III).
He thus comments on it :
अत्र चौर्यरतेन प्रियरतेन प्रियरञ्जनार्थं गमनरूपस्य प्रयत्नस्य प्रवृत्तस्यानुनिष्पन्नतया तमोहरणरूपं कार्यान्तरमपि सम्भाविताद् भवतीत्युक्तम् । - पृ. ११२.

72. The figure in the stanza is Viśeṣa (III). It is defined as : संभाविताद् अधिकस्य विरुद्धस्य वा वस्तुनो निष्पत्तिः स तृतीयः । - पृ. १११.
Śobhākara comments on the *gāthā* as follows:
अत्र चित्रवृत्तिरूपाणां चित्रवर्तिकामालेख्यमानत्वेन तनुत्वस्य संभावितस्यानुत्पत्तौ विरुद्धाया वृद्धेरुत्पत्तिः । - पृ. ११२.

73. Śobhākara cites this *gāthā* in the course of his treatment of the figure Vyāghāta. The poison of intoxication caused by wealth, birth in a noble family, etc. is removed by knowledge; but the poison of intoxication caused by knowledge itself who can remove ?
Thus knowledge destroys (or removes) the posion of intoxication and also causes the poison of intoxication. So this *gāthā* is an example of the figure Vyāghāta.
On this *gāthā* Śobhākara thus comments :
अत्र मदस्य विनाशकारणादपि विज्ञानादुत्पादः वक्ष्यमाणाशक्यालङ्काराङ्गतयोपनिबद्ध : ।

74. This *gāthā* is identical with the above *gāthā* (73.559), amd referred to in the above discussion. It is cited to illustrate the figure Aśakya. Śobhākara thus

comments on it:
अत्र विनाशकारणाद् विज्ञानाद् यदि मदस्योत्पत्तिः तत् केनान्येन निवार्यत इति निवारणासामर्थ्यम् । - पृ. ११५.

75. Śobhākara cites this *gāthā* in the course of his treatment of the figure Aśakya. He thus comments on it : अत्र ऋजुना रमणेन वक्रेणापि वा प्रियविषये प्रियकरणमशक्यतयोक्तम् । - पृ. ११६.

76. This *gāthā* is already dealt with; vide *ŚP* S. No. (372.119) *supra*. Śobhākara cites it here as an example of the figure Vyatyāsa (newly added by him). It occurs when 'doṣa' and guṇa are represented as 'guṇa' and 'doṣa' respectively. In this *gāthā 'maraṇa'* which is a 'doṣa' is represented as praiseworthy. Hence it is an example of Vyatyāsa. Śobhākara comments on it as follows : अनयोरन्यासां मरणस्य दुष्टत्वेऽपि अस्यां श्लाघनीयत्वेन गुणत्वम् । - पृ. ११६.

77. In the course of his treatment of the figure Vyatyāsa, Śobhākara introduces this *gāthā*. He thus comments on it : - अत्र सुकृतस्य गुणस्य पारम्पर्येण पापात्मकदोषजनकत्वेन विरूपकार्योत्पत्तिरूपो विषमालंकारो न व्यत्यासः । गुणस्यैव देशकालभेदेन दोषतायामेतस्य भावात् ।

78. Śobhākara cites this *gāthā* as an example of the figure Samatā, newly introduced by him. He thus comments on it : अत्रानुनयार्थं पादपतनचाटुकादि कुर्वता पादपतनेनार्जितस्य प्रसादाख्यस्य गुणस्य चाटुकान्तर्गतेन गोत्रस्खलनेन हारणमिति गुणो दोषेण समाहितः ।

79. Śobhākara cites this stanza as an example of the figure Udreka newly introduced by him. He thus comments on it ; इत्यादावुदयास्तमयरूपयोः द्वयोरपि गुणदोषयोः पङ्कजदोषकर्तृक्या दोषात्मिकायाः श्रीप्राप्त्या तिरोहितत्वात्तुच्छत्वम् । --- पृ. १२०.

80. Śobhākara cites this *gāthā* as an example of the figure Tulya, newly added by him. He thus comments on it: --- घनालिङ्गनस्य गुणस्योत्पत्तौ जलकेलिरूपगुणान्तरनिवृत्तिः । - पृ. १२१.
For he explains the nature of his new figure thus : (एकस्य दोषस्य निवृत्तौ दोषान्तरोदयो) गुणस्योदयो गुणान्तरनिवृत्तिश्चेति (दोषनिवारणे दोषान्तराविर्भावाद्) गुणाश्रयणे गुणान्तरनिवृत्तेराधिक्याभावात् तुल्यम् । - पृ. १२०.

81. Śobhākara cites this *gāthā* as an example of the figure Anādara, newly intorduced by him. The forehead, coloured with the dark paste of (fragrant) musk, is unwilling to carry the face which is darkened with the darkish dent --- and thus indicates its disrespect towards the face. Hence we have here the figure Anādara.

He remarks:
अत्र मृगनाभिश्यामलेन ललाटेन न मुखमपि तु किणकालस्य वतामुख(?)मित्यवगमादुक्तनिमित्तस्तुल्यानादरः ।
- पृ. १२२.

82. Śobhākara cites this *gāthā* as an example of the figure Ādara, newly added by him. In this stanza we are told : When betel leaves were available, the *pippalī* leaves were discarded, but when they were not available, people again took to eating *pippalī* leaves; so too in a village when strangers are not roundabout even one's own husband is good enough for enjoying the delights of love.
Śobhākara remarks on this *gāthā* : अत्र पर्ण-परपुरुषाद्यवाप्तौ स सम्पत्तिकानिजपत्योस्त्यक्तयोरपि पुनः पर्णाद्यलाभे स्वीकारः । पृ. १२२.

83. Śobhākara cites this *gāthā* as an example of the figure Anukṛtī (हेत्वन्तरादन्यस्यापि तथात्वमनुकृतिः ।) The *gāthā* informs us:
"Women close their eyes out of deep satisfaction that sexual pleasure gives and they continue to remain closed out of deep sleep." Śobhākara comments thus :
अत्र रतिसुखनिमित्तकस्य नेत्रनिमीलनस्य स्थितस्य निद्रया दृढीकरणम् । - पृ. १२५.

84. Śobhākara cites this *gāthā* as an example of the figure Pratyūhaḥ, newly added by him. Śobhākara thus comments: अत्र दाहप्रवृत्तेः गङ्गाजलसंसर्गान्निवृत्तिः । - पृ. १२५.

85. This *gāthā* is already dealt with: vide *A'Ratnakara* S. No. (58.557) *supra*. Śobhākara cites it here as an example of the figure Pratyādeśa, newly added by him. He thus remarks :
--- अङ्गलघुत्वस्य मानगुरुत्वस्य च प्रवृत्तस्य मधुमदविलासनिमित्तिका गौरवलाघवापादान-प्रतिपादनद्वारा निवृत्तिरभिहिता । ---- पृ. १२७.

86. Śobhākara cites this *gāthā* as an example of the figure Pratyādeśa, newly added by him. He thus comments:
---- लाञ्छनस्य प्रवृत्तस्य निवृत्तिर्नखप्रभाच्छादनमुखेन सम्भावितेति प्रतिभालिङ्गितत्वम् । - पृ. १२७.

87. Śobhākara cites this *gāthā* as an example of the figure Pratyādeśa. He thus comments: अत्र प्रवर्तितस्य च्छिद्रस्य गुणपूरणमुखेन निवृत्तिरुपनिबद्धा । - पृ. १२७.

88. Śobhākara cites this *gāthā* as an example of the figure Pratyādeśa. He thus comments on it:

अत्र कोपातिशयादपगतस्यान्योन्यमङ्गस्य रोमाञ्चोद्गमवशेन प्रवृत्ति : । पृ. १२८.

89. Śobhākara defines the figure Samādhi as उपोद्बलनं (उपबृंहणम्, परिपोषणम्) समाधिः । In his treatment of this figure Samādhi, he cites this *gāthā* as an example. He thus comments on it : अत्रारोहणपरिश्रमादुत्पन्नाः श्वासाः कार्यरूपा हरिदर्शनेन कारणान्तरेणोद्बलिताः । --- पृ. १२८.

90. Śobhākara gives this *gāthā* as an example of the figure Samādhi. He thus comments on it :
अत्र कार्यभूतानां स्वेदबिन्दूनां हारमुक्ताभिरुपोद्बलनम् । - पृ. १२९.

91. Śobhākara cites this *gāthā* as an example of Arthāntaranyāsa. He thus comments on it :
अत्र स्तनभुजलक्षणस्य विशेषस्य प्रस्तुतस्य सरलानामित्यादिः सामान्यरूपोऽर्थोऽप्रस्तुतः । पूर्वं समर्थकतयोपात्तः । यच्छब्दोपादानाच्च शाब्दत्वम् । - पृ, १३०.

92. Śobhākara cites this *gāthā* as an example of the figure Arthāntaranyāsa. He thus comments on it:
अत्र सप्तद्वीपाक्रमणस्य विशेषस्य कातराणां निजगृहे रत्यभावः सामान्यात्मा न खल्विति शाब्दतया वैधर्म्येण समर्थकः । - पृ. १३१.

93. Śobhākara cites this *gāthā* as an example of the figure Arthāntaranyāsa (Ārtha - Implied). He thus comments on it:
--- उक्तनीत्या सामान्यविषयायाः प्रतीतेः सधर्मणा विधर्मणा च विशेषेण विषदीकरणे उदाहरणस्यैवार्थत्वम् । - पृ. १३२.

94. Śobhākara cites this *gāthā* as an example of the figure Vyāptiḥ. He thus comments on the *gāthā*:
अत्र द्वयोरपि पक्षयो राजदर्शनासम्भवः । - पृ. १३३.

95. Śobhākara cites this *gāthā* as an example of the figure Anumāna. He thus comments on it:
अत्र नायकदर्शनाख्यस्य कारणस्य तत्कार्यशरीरास्वास्थविरुद्धस्वाथ्योपलम्भेनाभावोऽवसितः । - पृ. १३५.

96. This *gāthā* is already dealt with; vide *ŚP* S. No. (1323.285) *supra*. Śobhākara cites it in the course of his discussion of the figure Hetu. He thus comments on it : इत्यादौ कण्ठागत-जीवितत्वदेर्विशेषणस्यार्थेऽपि रक्षणादिहेतुत्वं सर्वत्रोक्तम् ।--- पृ. १३७.

97. This *gāthā* is already deaft with; vide *ŚP* S. No. (1334.287) *sūpra*.
Śobhākara cites it as an example of the figure Hetu (Ārtha). He thus comments on it :
अत्र निषिध्यमानस्य रोदनस्य कार्याया: प्रस्थाननिवृत्ते: चूतपल्लवाख्येन कारणान्तरेण जन्यत्वमिति कारणरूप आर्थो हेतु: । -- पृ. १३८.

98. Śobhākara cites this *gāthā* as an example of the figure Āpatti, newly added by him. He thus comments on it:
अत्रानिष्टस्य विरहाग्नेर्गतस्य पुनरागमनापादनात् प्रतिप्रसव-(स)ङ्कीर्णता । - पृ. १३९.

99. Śobhākara cites this *gāthā* as an example of the figure Arthāpatti. He thus comments on it:
अत्र चन्दनलताकम्पनात् प्रकृताद् वियोगिनीकम्पनस्याप्यप्रकृतस्यापतनम् । - पृ. १४०.

100. Śobhākara cites this *gāthā* as an example of the figure Arthāpatti. He thus comments on it :-
अत्र दाक्षिण्यागमनेनापि निर्वृतिर्भवति । निष्कैतवानुरागनिबन्धनागमेनार्थाल्लोकोत्तरेव निर्वृतिर्भवति इति प्रकृताद् अप्रकृतस्यापतनम् । दक्षिण्यागमनापेक्षया चात्र सद्भावागमनस्याधिकत्वम् । - पृ. १४०.

101. This *gāthā* is already dealt with; vide *SK* S. No. (257.391) *supra*.
Śobhākara cites it as an example of the figure Arthāpatti. He thus comments on it :
अत्रैकस्य कृष्णशारस्य दक्षिणवलनाद् गमनासंभवे द्वयोरपि लोचनयोस्तथाविधयोरर्थादसम्भव इति न्यूनादधिकस्यापतनम् । - पृ. १४१.

102. This *gāthā* is alreaday dealt with; vide *ŚP* S. No. (1341.288) *supra*.
Śobhākara cites this *gāthā* as an example of the figure Arthāpatti. He thus comments on it :
अत्र पान्थानां प्रलोकननिवृत्तौ वार्ताप्रश्नादि दूरापास्तमित्यर्थाद् अवगम्यते । - पृ. १४१.

103. This *gāthā* is already dealt with; vide *ŚP* S. No. (587.159) *supra*.
Śobhākara cites it here as an example of the figure Vidhi, newly added by him. He thus comments on it : अत्राननुविधेयवचनस्य घनस्य प्रेषणवशेन प्रवृत्यसम्भवान्निबिडगर्जने वराकीमारणनिषेधे च प्रेषणं सम्भावितफलम् । - पृ. १४३.

104. In the course of his treatment of the figure Vidhi, Śobhākara cites this *gāthā*. He thus comments on it : असंभाव्यप्रेषणफलत्वेऽपि रक्षणीयान्तरानुपादानात् गर्जनादेरनिष्टत्वेन

विध्याभाससंकीर्णता । - पृ. १४३.

105. This *gāthā* is already dealt with; vide *KP* S. No. (57. 433) *supra*. Śobhākara cites it here as an example of the figure Naiyama, newly added by him. He thus comments on it : इत्यादावन्यवैलक्षण्येन दैवगत्यादेर्वैषम्यादिकमज्ञातं ज्ञापितमित्यस्यार्थनिषेध इति नियम एव - ।- पृ. १४४.

106. This *gāthā* is already dealt with; vide *DHV* S. No. (36.13) *supra*. Śobhākara cites it in the course of his discussion of the figure Niyama. He does not recognise Uttara as a distinct figure apart from Niyama (न तु पृथगुत्तरालंकारो. वाच्यः । प्रश्नपूर्वकस्य नियमस्योत्तरान्तर्भावात् ।). He comments on this *gāthā* as follows : एवमादावुत्तरात् प्रश्नोन्नयनरूपस्योत्तरस्य चारुताभावाद् अनलङ्कारत्वम् । - पृ. १४५.

107. This *gāthā* is already dealt with; vide *ŚP* S. No. (250.95) *supra*. Śobhākara cites it in the course of his treatment of the figure Niyama. He does not admit that the *gāthā* contains any such figure as 'Mālākhyam Uttaram' or 'Vākovākyam'. He clearly states that as there is no strikingness of expression, *vicchitti*, it is devoid of any figure of speech : "इत्यादौ मालिकाख्यम् उत्तरं वाकोवाक्यं वा विच्छित्त्यभावादनलङ्कार एव । - पृ. १४५.

108. This *gāthā* is already dealt with; vide *DHV* S. No. (2.6) *supra*. Śobhākara cites it as an example of the figure Niyamaḥ.

109. Śobhākara cites this *gāthā* as an example of the figure Parisaṁkhyā. The king's hand that only gave away in charity, stretched out only to receive the sword in difficult battle-fronts (only.) : Śobhākara thus comments on it: अत्र खड्गग्रहणे करप्रसारणस्य नृपतेर्ज्ञातस्य ज्ञापनं दैन्यादिसुलभत्वेन करप्रसारणनिषेधार्थम् । - पृ. १४६.

110. Śobhākara cites this *gāthā* as an example of Parisaṁkhyā. He prefaces the *gāthā* with the introductory remark : "प्राप्ते प्रेषणेन यथा—" and thus comments on the *gāthā*: अत्र वक्तृगृहादन्यत्रकरणे स्वत एव प्रवृत्तस्य चन्द्रस्य यत्प्रेषणं तत्तद्गृहज्योत्स्नाकरणस्य निषेधार्थम् । -- पृ. १४७.

111. Śobhākara cites this *gāthā* as an example of the figure Pratiprasava. He comments on the *gāthā* as follows: अत्रातिबाल्यदशायां प्रवृत्तस्य स्तनचिन्तनस्यार्थावसेयनिवृत्तस्य तारुण्येऽप्याविर्भावः । (एकस्य च धवलस्तन - चिन्तनस्य बाल्यतारुण्यरूपे नैकस्मिन् क्रमेण भावात् पर्यायसंकीर्णता ।) - पृ. १४८.

Kuvalayānanda (p. 161) would call this figure as Pūrvarūpa.

112. Śobhākara cites ths *gāthā* as an example of the figure Tantram, newly added by him. He defines it as : नानाफलप्रयुक्तः प्रयत्नस्तन्त्रम् ।
He comments on the *gāthā* as follows :
अत्र प्राकारभेदनेन विरोधो मार्गवैषम्यं च निवारिते ।

113. Śobhākara cites this *gāthā* as an example of the figure Tantram.
The beloved wife says : "The sight of my dear husband will delight my eyes, give happiness and contentment to my heart, and shower my limbs with nectar."
Śobhākara rightly comments on the *gāthā* : अत्र वल्लभदर्शनाद् विलोचनादिभिरविषयस्यानन्दादेर्युगपदुत्पत्तिः । - पृ. १४९.

114. This *gāthā* is already dealt with; vide *ŚP* S. No. (79.57) *supra*.
Śobhākara cites this *gāthā* as an example of the figure Tantra. He comments on it thus :
अत्र 'ऋजुविलोकन' प्रयत्नस्य प्रियसम्यग्दर्शनमुग्धतावधारणे युगपत् तुल्यतया भवत इति नानाफलत्वम् ।

115. Śobhākara cites this *gāthā* as an example of the figure Tantra. He comments on it thus :
अत्र नखक्षतादिप्रयत्नस्य रोष-रते युगपत् तुल्यतया भवत इति नानाफलत्वम् ।

116. Śobhākara cites this *gāthā* as an example of the figure Vikalpaḥ, newly added by him. He defines the figure as follows :
विरुद्धयोस्तुल्यत्वे पाक्षिकत्वं विकल्पः । - पृ. १५१.
After citing the *gāthā* by way of example, he thus comments on it : अत्र मदनसंतापस्योभयथा निवृत्तिर्मृत्यु-प्रियसङ्गमयोस्तुल्यत्वेन तुल्यबलयोर्विरुद्धत्वाद् विकल्पः । -- पृ. १५२.

117. Śobhākara cites this *gāthā* as an example of the figure Vikalpa. After citing it he thus comments on it:
अत्र भोगमोक्षयोरुद्धुरकन्धरत्वेनावश्याभ्यर्थनीयत्वेन परस्परविरुद्धार्थत्वात् एकतरावलम्बनम् उपदिष्टम् । अत्र च कार्यविषयो वास्तवो विकल्पो विच्छित्तिविशेषेणोपनिबद्ध इत्यलङ्कार : । - पृ. १५३.

118. Śobhākara cites this *gāthā* as an example of the figure Samuccayaḥ. After citing it he, by way of explaining how this *gāthā* contains the figure, remarks:
अत्र वल्लभदर्शनात्कारणाद् उत्पन्नयोर्विमलत्वरक्तत्वयोर्गुणयोः श्लेषाध्यवसायानुप्राणितः समुच्चयः । - पृ. १५३.

119. This *gāthā* is already dealt with; vide *SK* S. No. (374.415) *supra*.
Śobhākara cites this *gāthā* as an example of the figure Samuccaya (defined by him as धर्मयौगपद्यमन्यस्यापि तत्करत्वं च समुच्चय: ।) After citing this *gāthā* he remarks : अत्र मिष्टत्वस्य गुणस्य बहुत्वाख्यगुणाभावेनसह यौगपद्यम् ।

120. Śobhākara cites this *gāthā* as an example of the figure Parivṛtti defined by him as विनिमय: परिवृत्ति: ।).
After citing it he remarks : अत्र बहुविधस्य कनकादेरधिकस्य दानेन तुच्छाया: चरणधूलेरादानम् । - पृ. १५६.

121. Śobhākara cites this *gāthā* as an example of the figure Parivṛtti. After citing it Śobhākara remarks :
अत्र मदहारणेनापकारिणो भ्रमरस्य गजेन्द्रेण कर्णाघातै: प्रत्यपकार: कृत: । - पृ. १५६.

122. Śobhākara cites this *gāthā* to illustrate the figure Paryāya. After citing it he remarks:
अत्रैकस्य तिलकस्य क्रमेण सदृशानेकाधारस्थिति : । - पृ. १५८.

123. Śobhākara cites this stanza as an alternative example of the figure Paryāya. "As soon as it has dawned here, Lakṣmi (Beauty) has passed from the lamp to Aruṇa (the sun), from the moon and the countless stars to the white or red day- blooming lotuses, from the night to the day and from the flocks of Cakoras to the assemblages of Cakravākas."
Incidentally, this stanza is in the Śardūla-vikrīdita.

123.a. Śobhākara cites this *gāthā* as an example of the figure Paryāya. After citing it he comments on it as follows : अत्र रत्नाकरोत्सङ्गाद् विलक्षणे शून्ये गगनमार्गे स्थितिरिति क्रमवतोराधारयोर्वैलक्षण्यम् । - पृ. १५८.

123.b. Note : Śobhākara's figure Krama is akin to Mammaṭa's Paryāya.
He cites this *gāthā* to illustrate kramaḥ (Avarohaḥ). After citing it he comments upon it as follows : अत्र सेवकजनस्य यथायथमपकृष्टस्थानासादनेनावरोहो (न तु पूर्ववद् अधोदेशगमनेन ।). 'पूर्ववद् अधोदेशगमनेन' refers to the Celestial Gaṅgā's descent from heaven to Śiva's matted hair, from there to the mountain, etc..

124. Śobhākara cites this *gāthā* to illustrate the figure Avaroha, newly added by him. He defines it as follows :

विपर्ययोऽवरोहः । रूपधर्माभ्यामित्येव ।

After citing the *gāthā* he remarks : अत्रानेकेषां शशि-प्रभृतीनां स्वरूपलाघवक्रमः । "The moon is smaller then the sun, the fire is smaller than the moon, the lamp than the fire, the fire-fly is smaller than even the lamp -".

125. Śobhākara cites this *gāthā* to illustrate the figure Atiśaya, newly added by him. He defines it as follows :
सम्भावनयान्यथा वातिशयोऽतिशयः ।
After citing the *gāthā* he comments upon it as follows : अत्र जन्मप्रभृतीनां सम्भवसम्भावनस्यातिशयितत्वे यदि जन्माभावं न करोषि तत्प्रेमाभावं कुर्वित्यादिना प्रेमाभावादिसम्भवस्यातिशय उपनिबद्धः । - पृ. १६५.

126. Śobhākara cites this *gāthā* as an example of the figure Atiśaya (Asaṁbhāvanayā). After citing it he comments upon it as follows: अत्र कोपादीनां क्रमेणासम्भावनातिशयः । - पृ. १६५.

127. This *gāthā* is already dealt with; vide *ŚP* S. No. (307.106) *supra*. Śobhākara cites it here as an example of the figure Atiśaya. He thus comments on it : इत्यादौ प्रियलाभादीनां 'दुःखेन लभ्यते' इत्याद्युक्तेरर्थादसम्भावनातिशयः । - पृ. १६५.

128. Śobhākara illustrates the figure Śṛṅkhalā by citing this *gāthā*. He thus comments on the *gāthā*:
अत्र क्रमेण शैल-जलधरादीनामाश्रयाश्रयिभाव उपमानत्वेनोपात्तः । - पृ. १६६.

129. This *gāthā* is already dealt with; vide *ŚP* S. No. (180.78) *supra*. Śobhākara cites it as an example of the figure Śṛṅkhalā and adds the comment; अत्रोत्तरोत्तरं भूष्यभूषकभावः । - पृ. १६६.

130. Śobhākara cites this *gāthā* as an example of the figure Śṛṅkhalā, and adds the following comment :
अत्रोत्तररोत्तरं पीडनम् । - The thunderbolt strikes the mountains, the mountains with their rocks hurtling down strike the earth and the earth, in its thurn, strikes the hoods of Śeṣa.

131. Śobhākara cites this *gāthā* as an example of Śṛṅkhalā and adds the comment : अत्रोत्तरोत्तरस्योपहासकत्वम् । The *gāthā* poet says: "As a young man playing childish games makes people laugh, even so an old man indulging in the amorous sports

that are meant for the youth."

132. Śobhākara cites this *gāthā* as an example of the figure Śṛṅkhalā and adds the comment : अत्र पूर्वस्य पूर्वस्योत्तरोत्तरं कारणतयोपनिबद्धम् । - The *gāthā* poet says: "Virtue begets respect; service to the good begets virtues; and flawless religious merit begets service to the good."

133. Śobhākara cites this *gāthā* as an example of the figure Tadguṇa. [When a thing (gives up its own quality and) assumes that of another, that is styled Tadguṇa]. In this *gāthā* the poet represents that the "cool-rayed" moon has assumed the two qualities of *tāpana* (tormenting) and *māraṇa* (killing) from the sub-marine fire and the *kālakūṭa* (deadly) poison respectively.

134. This *gāthā* is already dealt with; vide *KP* S. No. (62.434) *supra*.
Śobhākara cites it here in the course of his treatment of the figure Tadguṇa. Mammaṭa in his *kāvyaprakāśa* cites this *gāthā* as an example of Atadguṇa. Śobhākara disagrees with him and holds that it is an example of Viśeṣokti. (----- यस्य कस्यचित् इति हेतावनुत्पत्तिर्यत्र यत्र तत्र सर्वत्र विशेषोक्तिः । - पृ. १६९)

135. This *gāthā* is already dealt with; vide *ŚP* S. No. (231.91) *supra*.
Śobhākara cites it as an example of the figure Viveka, newly added by him. He explains the nature of this new figure : गुणासाम्याद् भेदाप्रतीतौ सत्यामपि केनचिन्निमित्तेन वैलक्षण्यावगतेर्विवेको बिवेक : ।
After citing the *gāthā* he remarks : अत्र नयनात् कुवलयस्य निमीलनेन भेद : । - पृ. १७२.

136. This *gāthā* is already dealt with; vide *ŚP* S. No. (244.94) *supra*.
Śobhākara cites this *gāthā* as an example of the figure Parabhāga, newly added by him. He thus explains the nature of this figure : स्वरूपमात्रेणावगतस्य वस्तुनो वस्त्वन्तरोपलम्भसमये तस्माद् भेदप्रतीतिः परभागः । अस्य च सद्रूपात्सद्रूपस्यान्यथा वा भेदप्रतीतिर्महत्त्वेन तुच्छत्वेन वा भवतीति चत्वारो भेदाः ।
After citing the *gāthā*, he remarks : अत्रान्यमहिलाप्रसङ्गेन दयितेन निजाया वल्लभाया महत्त्वं ज्ञायत इत्यर्थादवगम्यते । - पृ. १७२.

137. Śobhākara cites this *gāthā* as an example of the figure Parabhāga *(tucchatvena);* and remarks:
अत्रानुभूतायाः शच्यास्त्रैलोक्यसुन्दरीदर्शनेन तुच्छत्वावगमो निबद्ध : । - पृ. १७३.

138. Śobhākara cites this *gāthā* as an example of the figure Parabhāga, and thus remarks : अत्रासद्रूपात कालकूटात् तथाविधस्यैव खलवचनस्य तदवगमे महत्त्वप्रतीतिः । - पृ. १७३.

139. पुत्तय = पुत्रक (voc. sing.). My son !; अंजलिं पणमिसि (= अञ्जलिम् अर्पयसि) = You pay homage (lit. you are lowering your folded hands); सूर-च्छेलेण = सूर्यनमस्कारच्छलेन (under the pretext of paying homage); उम्मीस = उन्मिश्र mixed with, accompanied by; नोक्कारा = जयकारा:., ('जय जयेत्यादिकाः स्तुतयः) salutations; Śobhākara cites this *gāthā* as an example of the figure Udbheda, newly added by him. He defines it as follows : निगूढस्य प्रतिभेद उद्भेदः । After citing it, he thus comments upon it: अत्र वातायनस्थितां प्रच्छन्नकामुकीं प्रति तदभिलषितचौर्यरताभ्युपगमार्थमञ्जलिर्बद्धः सूर्योपस्थानमिषेण प्रच्छादितोऽपि हासकटाक्षादिना मया चेतितः, इति निगूढप्रतिभेदः । - पृ. १७४.

140. The reading गहरइसु° and its rendering into Sanskrit गृहरतेषु are not sastisfactory. Elsewhere the reading found is : गहवइसुउच्चिएसु (= गृहपतिसुतोच्चितेषु - गहवइसुअ (गृहपतिसुत, the householder's / farmer's son); उच्चिअ (= उच्चित = gathered and taken away); फलहीणेसु (फलहीनेषु) in the present context makes no sense.
This *gāthā* is already dealt with; vide *ŚP* S. No. (422.129) *supra*. Śobhākara cites it as an example of the figure Udbhedaḥ, and thus comments upon it: अत्रोन्नतकर्पासवाटिकास्थितनिभृतरमणसङ्गमार्थं गता उच्चितकर्पासेष्वपि वृत्तेषु (? वृन्तेषु) तदुपगूहनेन प्रस्विन्नं वृथैव करं भ्रमयतीति काचिद् विदग्धा सखीं बोधयति । - पृ. १७४.

141. Śobhākara cites this *gāthā* as an example of the figure Udbheda, and adds a comment : अत्र केनचित् प्रार्थितस्य कयाचिद् अभ्युपगमः कृतोऽङ्गस्वेदोद्भिन्नः । एवमादौ च प्रतिभेदस्य शब्दोपात्तत्वाद् उद्भेदो वाच्यः । - पृ. १७४.

142. Śobhākara cites this *gāthā* as an example of the figure Udbheda, and adds a remark : अत्रालीकप्रसुप्तस्य पुलकेनोद्भेदः । पृ. १७५.

143. This *gāthā* is already dealt with; vide *KP* S. No. (28.425) *supra*.
Śobhākara cites it in the course of his treatment of the figure Udbheda; He comments upon it as follows :
अत्र संकेतस्थाने कान्तमप्राप्यैव घटं गृहीत्वा गतया त्वयानुयातं तं दृष्ट्वेच्छयैव पुनर्जलानयनमिषेण उत्संगमार्थमेतत्कृतमिति ज्ञातं मयेति व्यङ्गये तद्भेद : । पृ. १७५.

144. This *gāthā* is already dealt with; vide *ŚP* S. No. (126.67) *supra*.
Śobhākara cites it here as an example of the figure Gūḍha, and brings out the

hidden meaning thus. The young damsel had fixed up an appointment with the farmer's son in a *jambu* grove outside the village. The farmer's son kept up the appointment, but she failed to keep it up. In order to convey to her that he had kept up the appointment, he with *jambu* leaves placed on his ear went near her house. When she saw him with *jambu* leaves on his ear, she felt dejected and depressed at her failure to keep up the appointment and her face grew dark with a sense of shame and guiltiness.
Here we have : मुखशोभाश्यामत्वरूपो वाच्योऽर्थ: संकेतवृत्तान्तेन गूढेन साकांक्ष: । - पृ. १७६.

145. This *gāthā*, which is identical in sense with the *gāthā* cited by Bhoja in his *SK* (p. 302, v. 370), is already dealt with; vide *SK* S. No. (56.351). There it is introduced with the remark : "अभिप्रायगूढं यथा-".
Here Śobhākara comments on the *gāthā* as follows :-
अत्रालक्तकपादमुद्रादर्शनेन पुरुषायितसूचिकेनानभिहितत्वाद् गूढेन पुरुषायितस्योद्भिन्नत्वात् "खड्गं गृहीत्वा" एवमादिना प्रतिपादकादुद्भेदसूक्ष्माभ्यां सह सङ्कीर्णम् । - पृ. १७६.

146. Śobhākara cites this *gāthā* as an example of the figure Gūḍha. The sight of the (full) moon intensely torments a (young) woman in separation. She casts a burning glance at Hari's Sudarśana Wheel which was drawn in a picture. If the Wheel had not cut off Rāhu's head, the moon would have been swallowed by Rāhu and the moon would not have come to life again (and thus tormented her !).
Śobhākara therefore says :- अत्र किमित्यनेन दुरात्मना राहो: कण्ठच्छेद: कृत:, अकृते हि तेन निगीर्णस्य चन्द्रस्य पुनरुद्भवो न स्यादिति गूढार्थ: कस्मात्प्रमुक्तेति प्रश्नपूर्वक उपनिबद्ध: । - पृ. १७७.

147. Śobhākara cites this *gāthā* as an example of the figure Sūkṣma. Noticing her lover on the road outside the young woman says to her maiden friend :
"Now that the sun is still there, we'll go to the river in the evening."
Śobhākara thus comments on it :
"अत्र संकेतकालजिज्ञासमानमुपपतिं प्रति कयाचित् सन्ध्यायां सरित्-तटभागमिष्यामीति गूढतया वाक्येन प्रकाशितम् । -- " पृ. १७७.

148. This *gāthā* is already dealt with; vide *KP* S. No. (8.419) *supra*.
Śobhākara cites it in the course of his treatment of the figure Sūkṣma and says·
(इह तु) ध्वनिरेवोपपतिसंबोधनादेर्वाक्यार्थोपारोहाभावात् ।

149. Śobhākara cites this stanza in the course of his treatment of the figure Sūkṣma. In this *gāthā* the intention of enjoying inverted coitus is suggested by the young woman by placing her own necklace round the neck of her dear / consort and by saying that there it looked splendid on him.
Śobhākara thus comments upon it : अत्र विपरीतरताभिप्रायो निजहारार्पणेन तव शोभत इति शब्देन चान्यतो लक्षित एव प्रकाशित: । न चैवमादावनलंकारता उदाहरणवचारुताप्रतीते : ।

150. "You must not hurry, dear lady, along that path, lest your limbs are scratched (or pricked) by thorny bushes on that path."
Śobhākara thus comments on this *gāthā* : दूत्यां कामुकोपभोगस्य भावितया संभाव्यमानस्य शब्दानुपात्तत्वेन निषेधो व्यङ्ग्य इति सूक्ष्मालंकारध्वनि: ---- । पृ. १७९.

151. "In this wild wood, my friend, you should go with your face faded as it were, lest the lustre of your face might be robbed by the *tagarī* creeper !"

Dr. A. M. Ghatage observes regarding this verse as follows : "म्लान is the reading to be accepted. The वृत्ति tells us that the नायिका is suggesting the prevention of the dalliance between the दूती and the नायक, which is yet to happen, because the दूती is asked to go to him : भावितया सम्भाव्यमानस्य कामुकोपभोगस्य निषेध : । As it is a शब्दानुपात्त, it is a व्यङ्ग्य. The व्यङ्ग्य is not to disclose the dalliance which is happened, because there are no indications like अङ्गक्षतs at this time. It is not व्याजोक्ति, in which the अङ्गक्षतs would be explained by some reasons like कंटक etc.. The intention is simply to prevent the misbehaviour of the दूती in future."

He thus translates the *gāthā* : "O, Mātar, you should go the harsh forest with a downcast face, otherwise its beauty will be stolen by the *Tagarī Latā.* (which has white flowers)."

152. Śobhākara cites this *gāthā* as an example of the figure Vyājokti, which he defines as उद्भेदप्रच्छादनं व्याजोक्ति: ।
[It consists in concealing (by means of statement or an action) the nature of a thing which has been disclosed or divulged.]
Śobhākara, after citing the *gāthā*, comments on it as follows : अत्राशंक्यस्योद्भेदस्यादावेव शरणागतोक्त्या प्रच्छादनम् । अत्र च जारमर्पयतीति जारस्योक्तत्वेन न ध्वनि: । - पृ. १७९.

153. Śobhākara cites this *gāthā* to illustrate the figure Vyājokti. In this example, the thing disclosed is concealed by means of an action. After citing the *gāthā* he thus comments on it : अत्रोपपतिसमीपाभिसरणसमये पूर्वभाविना कर्दमलेपादिनाशंक्यमानस्योद्भेदस्य प्रक्षालनव्याजेन पूर्वपरिधानपरित्यागपूर्वकं कार्दमिकवस्त्रपरिधानात्मिकया चेष्टया प्रच्छादनम् । - पृ. १८०.

154. Śobhākara cites this *gāthā* as an example of the figure Vyājokti. After citing it, he thus remarks:
अत्र भाविविपरीतोद्भेदस्य पादरागनिवारणेनाच्छादनम् । - पृ. १८०.

155. This *gāthā* is already dealt with; vide *DHV* S. No. (5.7) *supra*.
Śobhākara cites it here in the course of his treatment of the figure Vyājokti. After citing it, he remarks : अत्र दष्टाधरदर्शनेनोद्भिन्नव्याजोक्तिध्वनिरेव । - पृ. १८१.

156. Śobhākara cites this *gāthā* as an example of the figure Vakrokti. After citing it, he remarks :
अत्र मलयपवनस्य हर्म्यवासनिषेधकतया (सख्या संभावितं) नायिकया (हर्म्यवासनिमित्तकतया) योजनमित्यत्रार्थवक्रोक्तिरेव । - पृ. १८३.

157. "The mother tying up her dishevelled hair with one hand and with the other catching hold of her 'Sārī' (lower garment) which is slipping down, pursues her little boy who is running away in fear of the barber."
This is a striking example of the figure Svabhāvokti (Natural / Realistic Description).

158. "The herd of cattle, with their faces continually raised somehow, enters the village roads, the herd being scattered (off and on) by the multitude of people, set out in the opposite direction."
Śobhākara cites this *gāthā* as an example of the figure Bhāvika; and thus remarks on it :
अत्र बहुश एवंविधस्य गोधनप्रवेशस्यानुन्मीलितत्वेन चेतस : प्रतिफलनात् प्रत्यक्षायमाणत्वम् । - पृ. १८६.
(In this *gāthā* the reader obtains realization of the past thing as present owing to the vividness of the description.)

159. Śobhākara cites this *gāthā* from the poem *Gaüḍavaho* of Vākpatirāja as an example of the figure Bhāvika. After citing it, he thus remarks :
अत्र भूतस्य शैलावपतनविहङ्गोत्पतननिवेशादेः संभावनयोल्लिखितस्य स्फुटत्वेनावगति : । - पृ. १८७.

160. This *gāthā* is already dealt with; vide *ŚP* S. No. (602.162) *supra*.
After citing this *gāthā*, Śobhākara remarks : अत्र गोपालस्य धेनुगमनेऽप्यम्बरदोहनेनोपहस-नीयत्वस्य वाक्यार्थीभूतत्वाद् वाच्यस्य प्रथमार्धोपनिबद्धः शृङ्गारो अङ्गम् । - पृ. १९०.

161. After citing this *gāthā*, Śobhākara remarks :
अत्र वाच्यस्य "तावद् रुदितम्" इत्यादिमुखेनोपनिबद्धस्य विप्रलम्भस्य यावत् सर्वैरेवारुद्यत (?) इत्यादिनाक्षिप्तः करुणोऽङ्गम् । - पृ. १९१.

162. "This *gāthā* describes that Śūkara (= Varāha, Viṣṇu's third incarnation) first sent the demon Hiraṇyākṣa to meet Yama, the god of death, and then raised up the Earth (from the bottom of the ocean) and brought it within the range of his sight."
Śobhākara remarks on this *gāthā* as follows :
अत्र हिरण्याक्षस्य यमदर्शनगोचरत्वानयनात् कारणात् सदृशस्य वसुधादर्शनपथस्योत्पत्तिप्रतीते : समच्छायाया विनश्यदवस्थाया वसुधायाः सामर्थ्याद् यमगोचरं गताया हिरण्याक्षदानेन स्वीकार इत्यर्थतोऽवसेयां परिवृत्तिच्छायां प्रत्यङ्गता ।

163. This *gāthā* is already dealt with; vide *A'Ratnākara* S. No. (110.566) *supra*.
On an earlier occasion Śobhākara cited this *gāthā* as an example of the figure Parisaṁkhyā. Here he discusses it as an example of the figure Saṁkaraḥ. He explains how the figures Nidarśanā, Vicitra, Hetu and Pratīpa also are contained in it. Read the long paragraph in prose that follows this *gāthā*.

164. This *gāthā* is already dealt with; vide *ŚP* S. No. (634.168) *supra*.
After citing it Śobhākara comments on it as follows :
अत्र चन्दनपङ्करूपाद् उपमानाद् अन्योन्यालिङ्गनस्याधिक्येन तापापनयाद् व्यतिरेकस्य तापजनकाद् गाढालिङ्गनात् तापस्योपशम इति व्याघातसंकर : ।

165. This *gāthā* is already dealt with; vide *ŚP* S. No. (155.73) *supra*.
After citing the *gāthā* Śobhākara remarks :
अत्र सुधाधर-रसयोः चन्द्रामृतसमत्वेन रभसचुम्बनस्य न केनचित् सादृश्यमिति सामर्थ्यात् प्रतीतेरसमालंकारो वाक्यार्थीभूतस्य सर्वेषां सदृशवस्त्वभावाद् असाकल्याख्यस्य विषमस्याङ्गम् । - पृ. २०४.

166. In the course of his extensive discussion of the figure Saṅkara, Śobhākara cites this *gāthā* :
"In this world of mortals, there is nothing more difficult to bear than death.

But sometimes such a sorrow visits a person that death alone becomes a welcome remedy."

After citing it, he remarks : अत्र सातिशयदु:खरूपतया सर्वदा निश्चितस्य मरणस्य *दु:खान्तरोत्पत्तिसमये दु:खमात्रतयावगम इति परभागस्य दोषात्मकादपि मरणस्यौषधरूपतया गुण इति व्यत्यास:* परिपोषकृत् ।

167. "May that hand of Kumāra (Kārtikeya) which, while he sucks the breast of Pārvatī gropes around for the other breast on the male side (in the Ardhanārīśvara form), protect you."

After citing this *gāthā* in this prolonged discussion of the figure Saṅkara, Śobhākara remarks :

अत्र स्तनद्वयस्य साहचर्येणोपनिबद्धस्यैकदर्शनात् स्तनान्तरं संस्कारप्रबोधने न तदस्तीत्यनवगमाद् भ्रान्तिमान् करभ्रमणरूपस्य प्रयत्नस्य मोघतया विगतफलत्वमिति विचित्रस्योपस्कारक: । - पृ. २०५.

8. "Govinda (= Viṣṇu) (in his fifth incarnation as Vāmana) humabled (lit. bound) the demon Bali through trickery and grew bigger and bigger so much (with pride) that the whole of the world could not hold him, isn't it then remarkable that my dear girl who has bound three valis (*three folds on her belly*) goes about modestly with her head bent downwards ?"

Śobhākara in his gloss on this *gāthā* shows how there are the figures Vyatireka, Viśeṣokti and Aprastuta-praśaṁsā and of these, Aprastuta-praśaṁsā is the *principal and the two others subordinate and that they develop the figure* Saṅkara.

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Note : Chapter XIX dealing with Prakrit Verses in Rasagaṅgādhara is skipped over, as it gives verses which have already been explained earlier and the solitary prose passage hardly needs any explanation.

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Chapter XX

Viśveśvara Paṇḍita's Alaṁkāra-kaustubha

1.581. This *skandhaka* is already dealt with; vide *VV* S. No. (5.36) *supra*. The verse is an example of *Pūrṇopamā.*

2.581. This *gāthā* is already dealt with; vide *KP* S. No. (3.418) *supra*.

3.581. - उत्थइओ : Viśveśvara gives its Sanskrit equivalent as उत्स्थगित in his *Vṛtti,* but as स्थगित in his *svopajña-vyākhyā. PSM* (p. 156) renders it into Sanskrit as अवस्तृत; and ओत्थइअ (गाथा 569) (= ओच्छइय) as अवस्तृत. MVP'S *GK* (p. 193, G. No. 434) reads संझाराय-त्थइओ and gives its Sanskrit *chāyā* as सन्ध्याराग-स्थगित: - covered by the red glow of the evening twilight; पडिवआ-अंदो (प्रतिपदाचन्द्र: / प्रतिपच्चन्द्र:) the new moon; the moon on the first day (of the bright half of a month) appearing in the west; णह°- नखनिघात: nail-mark - cf. नखनिघातपदमर्ध-चन्द्राख्य- नखक्षत-परम् - *Svopajña - vyākhyā* (p.36) रत्त-० रक्तदुकूलान्तरित: covered by a red-coloured silken garment *(sārī)* दुकूलं कौशेयम्; The crescent moon and the reddish evening twilight are compared to the nail-mark and the reddish silken garment respectively. The figure is Upamā.

4.582. This *gāthā* is already dealt with; vide *ŚP* S. No. (468.139) *supra*. The figure in the stanza is Upamā.

5.582. This *gāthā* is already dealt with; vide *ŚP* S. No. (292.103) *supra*. The figure in the stanza is Upamā.

6.582. The Vānaras reached the *velā* (sea-shore) which seemd to be dāna-lekhā (a streak of ichor) of the mighty elephant, the ocean, touched again and again by its nimble / quick-moving trunk, the waves.
The attributes विकसिततमालनीला and फुल्लैलावन - सुरभि are equally applicable to both the वेला and the दानलेखा, but resorting to समासभेद. Read : अत्र विकसिततमालनीलत्वं फुल्लैलावनसुरभित्वं च तृतीयासमासेन वेलायाम्, 'उपमानानि सामान्यवचनै:' इत्युपमितसमासेन दानलेखायाम् । (वृत्ति - p. 38).

7.582. Finding the ocean unwilling to yield passage for him, Rāma was full of fury. Fury took possession of Rāma's face as an eclipse overtakes the disc of the moon.

Viśveśvara observes : अत्र विलग्नत्वमनुगतम् ।.राघववदनचन्द्रमण्डलयोर्बिम्बप्रतिबिम्बभाव: ।

8.582. The poet describes in this stanza the daybreak (prabhāta - varṇana). The resemblance or similarity between the Day and the elephant is brought out by resorting to अनुगामित्व and समासभेद.
Viśveśvara remarks : अत्र संध्यातपेति समासभेद:, संक्षोभितेत्याद्यनुगामि । (वृत्ति, p. 40).

9.583. In this *skandhaka* Sugrīva's tall reddish figure is compared to the summit of the Meru mountain, the black figure of Jāmbavat to the dense smoke of *'pralayāgni'* and Rāma to the sun.
'रामान्तेन रामसमीपेन, रामपार्श्वेन वलित: रामाभिमुखं निवृत्त इत्यर्थ: ।'

10.583. Wayfarers take the lotus-plant *(nalinī)* for their beloved, and its lotus for her face. खण्डितोत्पतितमृणाला and शिथिलवलया correspond to each other; the attributes मधुकरीमधुरोल्लापम् and मधुमदाताम्रम् qualify मुख and कमल by समासभेद and श्लेष respectively.

11.583. The figure in this stanza is Upamā (Comparison). Madhumathana, the slayer of the demon Madhu (i.e., Viṣṇu) who is dark-complexioned is likened to the Vindhya mountain darkened by the black ashes left behind by the forest-fires; Viṣṇu is sprinkled with the milk splashed at the time of the churning of the milk - ocean; and the Vindhya mountain is surrounded by white waterless clouds. A very charming simile indeed !
मसि = मसी (= मषी) The final ई in मसी is shortened *metri causa.*

12.583. The ocean was absorbing (or receiving) its own water as if it were its own fame — the water, scattered by the rumbling clouds and pervading the interval between sky and the earth and fell like a waterfall through the mouths of the rivers; the fame too spread abroad by the bards and expanding through the praises of humble petitioners and permeating the entire heavens, the earth and the nether world.

13.583. The sparkling and clear waters in the lake fragrant with lotuses are compared to the faces of the wayfarers' beloved wives, having sparkling eyes, and fragrant like lotuses.

कंदोट्टं नीलोत्पले देशी । धवलच्छाइ (धवलाच्छानि - धवलानि श्वेतवर्णानि च तान्यच्छानि प्रसन्नानि चेति) । पक्षे-धवलाक्षाणि धवलनेत्राणि (मुखानि) । पिबन्तीति मुखपक्षे उपचार : । मुख्यपानस्य द्रवद्रव्य एव संभवात् ।

14.584. This *skandhaka* is cited to illustrate the figure Upamā *(samāse śrautī dharma-luptā)*. 'विषौषधीव' इत्यत्र पक्षे इव पदेन सह समास: ।
अत्र सीताविषौषध्यो: साधर्म्यमनुपात्तमर्थगम्यम् ।

15.584. This *skandhaka* is cited here to illustrate the figure Upamā *(samāse ārthī-dharmaluptā)*.
अत्र जायाकपोलसदृशानीति समास: । सदृशपदप्रयोगादार्थी । -
Thus comments Viśveśvara (Vṛtti, p. 108).
अग्घाइ (आघ्राति = आजिघ्रति) smells; छिवइ (स्पृशति) (fondly) touches, caresses; हिअअम्मि ठवेइ (हृदये स्थापयति) - places on his heart, i.e., presses against his bosom; जणियरोमंचो (जनितरोमाञ्च:) he bristles (becomes horripilated, thrilled) (all over his body).

16.584. This *gāthā* is already dealt with; vide *KP* S. No. (46.430) *supra*. Viśveśvara cites this *gāthā* as an illustration of Upamā *(vākye ārthi upamāna-luptā)*.

17.584. This *gāthā* is already dealt with; vide *ŚP* S. No. (155.73) *supra*.
Viśveśvara cites this *gāthā* as a proper example of Upamā *(vākye ārthī upamāna-luptā)*.

18.584. This *skandhaka* belongs to *Setubandha* (X.8).
It is cited to illustrate द्योतक (= वाचक) - लुप्तोपमा समासे.
Viśveśvara comments : इह विद्रुमवत्ताम्रमिति 'उपमानानि सामान्यवचनै:' इति समास: । उपमावाचकस्य समासान्तर्गतत्वादप्रयोग: । अत्रोपमानधर्मयो: समास: । (Vṛtti, pp. 117-118).

19.585. This *gāthā* is already dealt with. vide *DHV - Locana* S. No. (* 28.11) *supra*.
It is cited here to illustrate Upamā *(dharmopamāna-luptā samāse)*.
Mammaṭa too quotes this stanza in identical context. Viśveśvara follows him.

20.585. This *gāthā* is already dealt with; vide *ŚP* S. No. (84.58) *supra*.
Viśveśvara cites it here to illustrate Upamā *(Vākye dharmopamāna-luptā)*.
In the previous *gāthā* "Ḍhuṁḍhullaṁto ----", if we read *'mālai-kusumena samaṁ' (mālatī-kusumena samam)*, it will be an example of *vākye*

dharmopamāna-luptā Upamā.

21.585. This *gāthā* is already dealt with; vide *A 'Sarvasva Vimarśinī* S. No. (* 33.442) *supra*.

Viśveśvara cites it here to illustrate Upamā *(triluptā)* : सामान्यलुब् वृत्तौ ।
धर्मद्योतकोपमानानां त्रयाणां लोपे समास एवेत्यर्थ: ।
यथा - अह सरसदंतमंडल ----
अत्र मृगाक्षीति ।
Mammaṭa discusses the example मृगनयना :-
मृगनयने इव (चञ्चले) नयने यस्या: सा ।
The three underlined words representing उपमान, उपमाद्योतक and the साधारणधर्म are dropped. Therefore it is an example of त्रिलुप्ता उपमा.

22.585. Viśveśvara cites this *gāthā* as an example of Mālopamā *(abhinne sādhāraṇa-dharme).*

In this *gāthā* तस्या वदनम् is the उपमेय; गेह, निर्झरकुहर and गोष्ठ are the many उपमानs; इव is उपमाद्योतक and उद्वेगजनकत्व is the one common property, of course आक्षिप्त, possessed by the उपमेय and the three उपमानs, the उपमानs being each qualified, e.g. गेह that is वित्तरहित.

23.585. In the preceding example of मालोपमा, the साधारणधर्म is आक्षिप्त, whereas in the present *gāthā* it is directly mentioned. दु:सहत्व is the one common property actually mentioned in this *gāthā*.

24.586. This *skandhaka* from the *Setubandha* is cited to illustrate Mālopamā. Here the one Upameya is the violent or raging sea; and for it there are four different Upamānas: the submarine fire, the mountain, the cloud and the gale. Here we have Mālopamā *(bhinne sādhāraṇa-dharme)* and blazing *(jvalana),* etc. represent the four different *dharmas.*

25.586. This *skandhaka* from *Setubandha* is cited here to illustrate the figure Svarūpotprekṣā. The all-pervading and dense darkness is fancied or imagined to carry all things, etc.

cf : भृतमहीतलो (तमोनिवह:) जलौघ: तृणादिकमिव वहतीव लोकमित्यर्थात् । - कुलनाथ.

26.586. This *skandhaka* from *Setubandha* is already dealt with; vide *ŚP* S. No.

(160.74) and *SK* S. No. (111.362) *supra*.
Viśveśvara cites it here to illustrate the figure Rūpaka (Samasta-vastuviṣaya). In this *skandhaka* all the entities which are superimposed (उपमान्स, आरोपितs, or आरोप्यमाणा:) (like the ocean etc.) are expressed by means of words (शाब्द = शब्दोपात्त = शब्दनिर्दिष्ट = श्रौत) like the objects of superimposition (उपमेयs = आरोपविषया:) (like the sky or firmament, etc.).

27.586. This *skandhaka* from *Setubandha* is already dealt with; vide *ŚP* S. No. (165.75) and *SK* S. No. (116.363) *supra*.
Viśveśvara cites it here as an example of *Ekadeśavivarti-rūpaka*. *ŚP* And *SK* cite it to illustrate (Śleṣānvita or Śleṣopahita) Saṁkīrṇa - Rūpakā.

28.586. Viśveśvara cites this *skandhaka* from *Setubandha* to illustrate the figure, called Mālārūpaka.
Here on one *āropa* - *viṣaya* (the call of the swans - *Kalahaṁsa-rava)* there are many *āropas* (superimpositions) like the twanging sound of the bow of the god of love, etc:
अत्रैकस्मिन्कलहंसरवे मन्मथधनुर्निर्घोषाद्यनेकारोप: ।

29.587. This *gāthā* is already dealt with; vide *SK* S. No. (173.375) *supra*.
Viśveśvara cites it here to illustrate the figure, called *Paramparita - rūpaka*. The superimposition of breasts on the clouds [पयोधर = (i) breasts (ii) clouds] leads to the superimposition of horripilation on the new grass-shoots.

30.587. This *skandhaka* is already dealt with; vide *ŚP* S. No. (25.47) and *SK* S. No. (108.361) *supra*.
In *SK* (p. 416) it is cited as an example of परम्परारूपकम्. Viśveśvara introduces it with the words: वाचकभेदे मालारूपं परम्परितं यथा -; and he adds the comment after citing it:
अत्र हि व्यवसायादौ रवित्वाद्यारोपं विना घनसमये प्रदोषत्वाद्यारोपो न संभवतीति परम्परितम् । रवि-प्रदोषयोरारोप्याविषययोर्भिन्नपदवाच्यत्वं च । - (पृ. २२१).

31.587. This *gāthā* is already dealt with; vide *SK* S. No. (232.387) *supra*.
Viśveśvara cites this *gāthā* here to illustrate वाचकभेदे मालारूपं परम्परितं (रूपकम्) ।
He comments on the *gāthā* as follows:

मानरत्योर्द्रुमनाटकाभेदरूपोऽत्र उपगूहनपवनपूर्वरङ्गाभेदारोपे निमित्तम् । अत्र विरोधितासंबन्धेनानु-ग्राह्यानुग्राहकभाव इति विशेषः ।

32.587. This verse is already dealt with; vide *KP* S. No. (13.421) *supra*.
Mammaṭa holds that there are three different figures suggested -
(i) Utprekṣā (ii) Kāvyahetu and (3) Apahnuti.
Viśveśvara cites it here and states that the figure Apahnuti is suggested here (as explained by Mammaṭa).

33.587. This verse is composed by Viśveśvara himself. It illustrates Bhāṣā - śleṣa (Sanskrit - Prakrit Śleṣa). The Prakrit *pāṭha,* is presented and its rendering into English is given under translation. For Sanskrit *pāṭha,* see Viśveśvara's Vṛtti on this verse.

34.588. This *gāthā* is already dealt with; vide *KP* S. No. (12.420) *supra*.
Viśveśvara brings in the present *gāthā* in the course of his discussion of the figure Samāsokti.

35.588. This *gāthā* is already dealt with; vide *ŚP* S. No. (166.76) and *SK* S. No. (121.364) *supra*.
Viśveśvara cites it as an example of Padārtha-nidarśanā (p. 263).

36.588. This *gāthā* (with a few variant readings) is already dealt with; vide *SK* S. No. (330.407) *supra*.
Viśveśvara cites it as an example of Aprastuta-praśaṁsā *(kāraṇe prastute kāryābhidhānam).* He observes, after citing the *gāthā* :
एतेन त्वद्विरहबाधा तस्यामतिमात्रमुज्जृम्भत इति प्रस्तुते मोहरूपं तत्कार्यमुक्तम् । - (p. 269).

37.588. This *gāthā* is already dealt with; vide *ŚP* S. No. (1650.338) *supra*.
Viśveśvara cites it as an example of Aprastuta-praśaṁsā *(Sāmānya - prastāve viśeṣa - vacanam).* After citing the *gāthā,* he observes :
अत्र निसर्गप्रेमा उपाधिं नापेक्षते इति सामान्ये वाक्ये विशेष उदाहृतः ।

38.588. Viśveśvara cites this *gāthā* as an example of Aprastuta-praśaṁsā *(viśeṣe prakṛte sāmānyopanyasaḥ).*
After citing the *gāthā,* Viśveśvara remarks :
अत्र यद्यहं त्वां नाद्रक्ष्यं तर्हि सुखिता भविष्यामि इति विशेषे वाच्ये सामान्यमुक्तम् ।

39.589. This *gāthā* is cited to illustrate Aprastuta-praśaṁsā in which both the *viśeṣya* and *viśeṣaṇa* are *śliṣṭa* (paronomastic, double-meaning). After citing the *gāthā,* Viśveśvara observes: अत्र हि तत्सदृश: कामशास्त्राभिज्ञो युवा प्रतीयते ।

40.589. Viśveśvara cites this *gāthā* as an example of Aprastuta-praśaṁsā. After citing this *gāthā,* he observes :
परिच्छदहीनं जननिन्दितं च नायकं कामयमानाया इयमुक्तिः । (धूलिमालिन्यादीनां गजे सत्त्वेन व्यङ्ग्यनायकनिष्ठधर्माध्यारोपानपेक्षा ।)
धूलि-० (धूलिमलिन:) soiled with dust; पंकंकिओ (पङ्काङ्कित:) besmeared with mud; तण° (तृणरचितदेहभरण:) = तृणै: कृतं देहस्य भरणं (पोषणं) येन स : - who lives on grass; गरुअत्तणेण- गुरुकत्वेन (आत्मनो गुरुकतया शरीरस्य महापरिमाणेन - because of the hugeness of his body; ढक्कं समुव्वहइ (ढक्कां समुद्वहति =) समरवाद्यं महाविशालं यश:पटहं वहति - carries (is privileged to carry) the kettle - drum.

41.589. This *gāthā* is already dealt with; vide *KP* S. No. (50.431) *supra*.
Viśveśvara, after citing the *gāthā,* remarks :
अत्र प्रकृतनायिकावृत्तिलावण्यादिकं नायिकान्तरवृत्तिलावण्यादिकजातीयमपि तद्विजातीये तयोक्त (? तद्विजातीयतयोक्त)मिति तदुत्कर्षप्रतीतिः ।
He adds : क्वचित्तस्यैवावस्थाविशेषेण तस्मात् भेद: ।
and cites the following *skandhaka* from *Setu* as an example.

42.589. Rāma's left arm, which was worn by the grief caused by prolonged separation from his beloved Sītā ----- assumed an altogether different form as soon as he took up the bow.
Viśveśvara remarks :
अत्र समुद्रभेदनार्थं धनुषि गृहीते श्रीरामभुजस्य तत्पूर्वावस्था तस्मादेवान्यत्वोक्त्यातिचण्डत्वप्रतीति :। - (पृ. २७८).

43.589. In this *skandhaka* from *Setu,* the autumn is described as the pathway to Sugrīva's fame, the first support to Rāma's life, the hindrance to Sītā's tears and the day of Rāvaṇa's doom.
The autumn is the real season of military expedition. Here the cause is represented as identical or non-different from its effects : अत्र बाष्पविमोक्षहेतुत्वेन तदारोप: । (पृ. २८०). Therefore it is an example of Atiśayokti *(Kārye kāraṇābhedādhyavasānarūpā.)*

44.590. This *gāthā* is cited to illustrate the figure Dīpaka (when a common property consisting of a quality or an action, belonging to the relevant and the irrelevant i.e., to *upameyas* and *upamānas* is mentioned only once, it is called Dīpaka). In the *gāthā* under consideration *the minds of sajjanas (good* men) are the upameya and *taru-śikharas* (the tops of trees) the *upamāna.* Their common property *Samavanatatva* and *tuṅgatva* (the guṇas) are each mentioned once only and hence the figure is Dīpaka. Incidentally, it may be mentioned that the figure (śleṣānuprāṇitā) Upamā contained in the *gāthā* is overlooked by Viśveśvara.

45.590 This *skandhaka* from *Setu* is cited to illustrate the figure Dīpaka. After citing *the verse, Viśveśvara remarks :*

अत्र राक्षसवधार्थं वानरानुत्तेजयत: सुग्रीववस्योक्तौ भुजा: प्रकृतत्वादुपमेया: । जलधरायदय उपमानभूता: सर्वेषां गुरुत्वेनान्वय:। (पृ. २९१).

The arms that have wielded the sword in the forefront of the battle are the *upameya,* the clouds that have released the rains... are the *upamānas.* The *upamāya* and the *upamānas* are both worthy of esteem *(guru),* even though they have become light *(laghu).*

46.590. This *gāthā* is cited to illustrate kriyā-dīpaka. After citing this *gāthā,* Viśveśvara remarks :

अत्र मानस्य प्रकृतत्वादुपमेयत्वम् । सर्वेषां छज्जइपदवाच्यायां शोभते इति क्रियायामन्वय : । (पृ. २९१).

Here sulkiness (māna) of the woman who is dear to her lover is the *upameya;* gaiety of a master... are *upamānas.* All these - the *upameya* and the *upamanas* are connecteed with the action (kriyā) expressed by छज्जइ (शोभते).

47.590. This *skandhaka* from the *Setu* is cited to illustrate Kāraka-dīpaka. Here one *Kartṛ-Kāraka*-a case-noun in the nominative viz. Rāma is connected with many actions represented by the verbs in the stanza 'nindai (reproaches), khijjai (saffers), juucchai (hates).... cf. Viśveśvara's remark

अत्र निन्दतीत्यादिक्रियासु राम: कर्ता ।

48.590. This *gāthā* is already dealt with; vide *ŚP* S.No (1307.283) *supra.*

Viśveśvara cites it here as an example of Kāraka-dīpaka.

49.591. Viśveśvara cites this *skandhaka* from *Setu* as an example of Mālādīpaka (whose special charm lies in this that several objects, each helping or qualifying the one that follows, are connected with one attribute). In the present case "the waters disappeared in the flames and the sky in the surging waters enveloped in flames and the ten directions in the sky overrun by the waters."

50.591. This *gāthā* is already dealt with; vide *ŚP* S.No. (186.80) *supra*. Viśveśvara cites it as an example of Tulya-yogitā. Here all the circumstances compelling the woman under description to become lecherous *(Satītva-tyāga)* are present : the village is full of young men, the vernal season is in full swing, she *is* in the prime of life, her husband *is* an old fellow; there *is* old wine at her disposal ! All these *prakṛtas* are connected with one verb 'is' *(astīti kriyānvayaḥ)*.
Note : 'अस्तिर्भवन्तीपर: प्रथमपुरुषोऽप्रयुज्यमानोऽप्यस्तीति' इति वार्तिकात् । अस्तिक्रियाप्रयोगाभावेऽपि तदाक्षेपिता शीघ्रोपस्थितिकत्वात् । न च प्रतिवाक्यमस्त्यध्याहार इति वाच्यम् । लाघवादेकस्यैवाध्याहारं कृत्वान्यत्र तदनुषङ्गस्य न्याय्यत्वात् । — (पृ. २९५).

51.591. Viśveśvara cites this *gāthā* as an example of Tulya-yogitā. After citing the *gāthā,* he observes : अत्र विरहोद्दीपकत्वेन प्रस्तुतानां रूपादीनां स्थितिरूपैकक्रियान्वय : ।

52.591. This *gāthā* is already dealt with; vide *ŚP* S.No. (334.112) *supra*. Viśveśvara cites it as an example of Vyatireka. After citing it, he observes: अत्र हि प्रकृतनायिकाया उपमानत्वं नायिकान्तराणामुपमेयत्वम् । तथा पुनर्द्रष्टुं न जानन्तीति व्यतिरेक उपमेयानाम् ।

53.591. This *gāthā* is already dealt with; vide *SK* S.No. (269.394) *supra*. Viśveśvara cites it as an example of Ākṣepa *(Vakṣyamāṇa-viṣaya)*. In this stanza, the speaker who is most probably a female messenger *(dūtī)* declares her intention of pleading the case of the *nāyikā*. Then she revokes her intention. So here we have वक्ष्यमाणविषय: आक्षेप:.

54.592. Viśveśvara cites this stanza as an example of Vibhāvanā (Peculiar Causation), which arises when even in the denial or absence of a cause,

the fruit or the result becomes manifest or arises. This Vibhāvanā is *ukta-nimittā,* as the special cause — the cluster of moon-beams, which provides embellishment in the absence of the ordinary well-known ones is mentioned.

55.592. This *skandhaka* from *Setu* is already dealt with; vide *ŚP* S.No. (1351.281) *SK* S.No. (146.369). Viśveśvara cites it here as an example of the figure Viśeṣokti *(anukta-nimittā)* which is the exact opposite of Vibhāvanā. It consists in the non-statement of the fruit even when the ordinary well-known causes are present. Viśveśvara, after citing the *skandhaka*, observes : अत्र कदम्बवाताभावादीनामाश्वासहेतूनां सत्त्वेऽपि श्रीरामस्य आश्वासाभाव उक्त : । आश्वासोत्पत्तिप्रतिबन्धकाश्च सप्तच्छदवातादय इति तेषामनुक्ति : ।

56.592. Viśveśvara cites this *gāthā* as an example of Viśeṣokti (third variety, *acintya-nimittā)* and observes :
अत्र कुन्दकर्लिकादर्शनसत्त्वेऽपि तदिच्छाविच्छेदाभाव उक्त : । तत्र च किंचिन्निमित्तं लक्षणरूपमस्त्येव । न तु विशेष्यं वकुं शक्यमित्यचिन्त्यशक्तिरूपत्वम् ।

57.592. This verse is already dealt with; vide *SK* S.No (50.350) *supra*.
Viśveśvara cites it as an example of the figure Virodha *(jāterguṇena)*. The moonlight and other objects which are naturally cool and pleasant are described here as hot and umbearable, hence the figure. The apparent contradiction is removed as soon as we remember that the sight of the paragon of beauty has changed the whole world for the king; Objects pleasure-giving, have now become sources of pain and agony.

58.593. Viśveśvara cites this verse as an example of the figure Virodha *(jāteḥ kriyayā)*. Karpūramañjarī, although her hands and feet are like the tender sprouts, her eyes like blue lotuses, and face like the moon and her body like a fresh *Campaka* flower, gives such a burning or scorching feeling.
Viśveśvara, after citing the *gāthā,* remarks :
"अत्र किसलयत्वादिजातीनां तापयतीति क्रियया सह --- विरोध : । प्राग्वत् परिहार : ।"

This contradiction, of course apparent, is removed, the moment we remember that it is the description of the condition of separation.

59.593. Viśveśvara cites this *gāthā* as an example of the figure Virodha *(guṇasya guṇena)*. Here there is virodha - apparent contradiction - between the two *guṇas, raktatva* (redness) and *pānduratva* (whiteness). If we understand *raktatva* in the sense of full of love (anurāga) (and *paṇḍuratva* as paleness) the appearent contradiction is removed. Incidently, we may note that *sarasā* means (i) full of sap (ii) full of love; *śuṣyati* - (1) becomes dried up (2) languishes; *mugdha-hṛdayā* (i) she whose heart is stupefied (ii) she whose mind is innocent; jānāti duḥkhāni (i) she experiences sufferings (ii) she is distressed. The apparent contradiction under senses numbered (i) is removed by understanding the senses numbered (ii).

60.593. Viśveśvara cites this *skandhaka* from *Setu* as an example of Virodha *(kriyāyā dravyeṇa)*. Here the Mahendra (mountain) is the *dravya-vācaka* or *saṁjñā-vācaka* word and *kampate* is a *kriyā-vācaka* word. The mountain by its very nature can never tremble, hence there is apparent contradiction. It is removed if we remember that the poet gives us here a description of the *atiśaya* (pre-eminence) of the Vānaras.

61.593. This *gāthā* is already dealt with; vide *ŚP* S.No. (314.404) *supra*. Viśveśvara cites this *gāthā* as an example of Sahokti. Here the principal sentence is 'कलमेन समं कलमगोपी शुष्यति ।' Here the verb शुष्यति is naturally connected with the Kalama-gopī, but owing to the force of 'सह' it is connected with 'कलम' as well, and then expresses that it too dries up. Hence the figure in the stanza is सहोक्ति.

62.593. Viśveśvara cites this *skandhaka* as an example of Sahokti (Mālārūpā). Here we have four different sentences giving us four Sahoktis : (१) अस्य रामस्य धैर्येण समं निशायामा गलन्ति । (२) एवमनिष्ठिता उपदेशा हृदयेन समं गलन्ति । (३) उत्साहेन सह भुजौ गलत: । and (४) बाष्पेण समम् उल्लापा गलन्ति । Hence here we have समासोक्ति, which is मालारूपा.

63.594. This *gāthā* is already dealt with, vide *ŚP* S.No. (1169.257) *supra*. Viśveśvara cites it here as an example of Parivṛtti (Barter, Exchange). After citing this *gāthā*, Viśveśvara remarks : अत्र प्रियदर्शन-जीवनयोर्विनिमयो गम्यते । पृ. ३३४.

64.594. वाएरिय-वातेरित blown by the wind; कण्ण० (कर्णपूरोत्पलरजसा - with the pollen of

the lotus worn on the ear as an ornament; भरिअं (भृतम्) filled with; फुक्कंतो (फूत्कुर्वन् / फुत्कुर्वन् - blowing into - फुत / फूत् + कृ to blow into) cf. Mar. फुंकर (घालणे); - Viśveśvara remarks : "अत्राक्षिरजोविभागं दत्त्वा तच्चुम्बनोपादानम् ।' पृ. ३३४.

65.594. This *gāthā* is already dealt with; vide *ŚP* S.No. (405.126) *supra*. Viśveśvara cites this *gāthā* as an example of Parivṛtti. After citing it he remarks :
'अत्र नायकबाणवेधं स्मरद्वारा कृत्वा तस्मै (=स्मराय) जीवदानम् ।' - पृ. ३३४.

66.594. This *gāthā* is already dealt with; vide *ŚP* S.No. (1417.302) *supra*. Viśveśvara observes that this figure is present only when the exchange or barter produces charm, and that the occasion of unwarrantable stretch of the principle (or definition) would not arise in cases like the *gāthā* under consideration. Here there is exchange or barter of the upper garment for a bull. It is devoid of any poetic charm or beauty and hence we cannot say that the *gāthā* contains the figure Parivṛtti.

67.594. Viśveśvara cites this *skandhaka* as an example of the figure Bhāvika which consists in describing past and future things as present. In this *skandhaka* the poet describes the 'future event' of Rāma's arrow hitting the waters of the ocean as happening in the present and the reader obtains realisation of future event as present owing to the vividness of description. Viśveśvara, after citing the verse, remarks : अत्र बाणस्य समुद्रमध्यपाते भाविन्यपि तस्मात् प्रागेव शरपातस्य लौकिकप्रत्यक्षमुक्तम् । श्रीरामप्रभावातिशयवर्णने तात्पर्यम् ।

68.595. Viśveśvara cites this *skandhaka* as an example of the figure Udātta (II) "wherein the great are subordinated to the object under description and which therefore is principal." After citing the *skandhaka,* he remarks : अत्र सुवेलपर्वतस्य अनन्तफणप्राग्भाराश्रयत्वोक्त्यावर्णनीये सुवेले महतोऽनन्तस्याङ्गत्वात् सुवेलोत्कर्षप्रतीतिः । The poet here describes the greatness of the Suvela mountain by making Ananta subordinate to the Suvela mountain which is 'varṇanīya' and 'prastuta'.

69.595. Please note the corrected text of this verse as given under Corrections and Additions (p.7). Viśveśvara cites this verse as an example of the figure Samuccaya (which occurs when one cause sufficient for the accomplishment

or production of a certain effect, which is relevant, being present, another (or others) capable of producing the same effect is (or are) present. In this verse the Nāyikā's own innocence *(mugdhatva)* is one cause that is sufficient for disheartening her from setting out to meet her lover, but simultaneously with it other equally capable causes are mentioned as being present. Hence the figure.

70.595. This *gāthā* is already dealt with; vide *ŚP* S.No. (546.152) *supra*. Viśveśvara cites here this *gāthā* as an example of 'असद्योगे समुच्चय :'. The *gāthā*-poet mentions six things which are, one and all, bad as they are cach capable of violating her chastity.

71.595. Viśveśvara cites the *gāthā* to illustrate Samuccaya (II) [which consists in representing that qualities (गुणs) and actions (क्रियाs) are simultaneous]. Here we have 'क्रिययोर्यौगपद्ये समुच्चय :'. Viśveśvara, after citing the *gāthā,* remarks : अत्र प्रस्थान-जनन-क्रिययो : (यौगपद्यम्) — पृ. ३४९.

72.596. This *gāthā* is already dealt with; vide *A'Ratnākara* S.No. (122.568) *supra*. Viśveśvara, like Śobhākara, cites this *gāthā* as an example of the figure Paryāya (which occurs when one thing (i) is in many places in succession, or (ii) is made to be in many places in succession). After citing the *gāthā,* Viśveśvara remarks : अत्रैकस्यैव तिलकस्य प्रतिपक्षनायिका-मुख-नायकमुख-स्वचरणरूपेष्वनेकाश्रयेषु क्रमेण स्थितिरुक्ता । — पृ. ३४९.

73.596. This *gāthā* is already dealt with; vide *ŚP* S.No. (141.70) *supra*. Viśveśvara cites here this *gāthā* as an example of the figure Paryāya. After citing it he remarks : अत्राधरस्थितस्य लौहित्यस्य सपत्नीनेत्रसंक्रमोक्त्या आश्रयभेद: । एकत्वं वाध्यवसानमात्रेण न तु पारमार्थिकत्वेनेति भाव : । — पृ. ३४९ (with v.l.4)

74.596. Viśveśvara cites this *gāthā* as an example of Paryāya. After citing it, he remarks :

अत्र गोत्रस्खलनकुपिताया मानिन्या नायकं प्रत्युक्तौ अन्यत्र स्थितस्य नाम्नोऽन्यत्र वृत्तौ नायकरूपप्रयोजकाभिधानम् ।

The *nāyaka* the husband, has called his wife, (the speaker of the *gāthā*) by the name of his beloved one. Naturally she is angry with him; she sarcastically addresses him : "You have cruelly robbed your beloved one

of her name and conferred it on me and thereby shown that I am superior to your beloved one !"

75.596. This *gāthā* is already dealt with; vide *ŚP* S.No. (1107.246) *supra*. Viśveśvara cites it as an example of Another or Second Paryāya. After citing it, he comments :
अत्र नायकसङ्गजन्यसौख्यानां प्रथममिच्छाविषयत्वे पश्चाच्च जीवितसंशयहेतुत्वे प्रयोजकानभिधानम् । (पृ. ३५१).

76.596. Viśveśvara cites this *gāthā* as an example of Another or Second Paryāya. After citing it, he remarks : अत्र एकस्या एव नायिकाया वैषम्य-शैत्य-रूपे कार्ये क्रमेण विषामृतनिर्मितत्वरूपं प्रयोजकद्वयम् ।

77.597. Viśveśvara cites this *gāthā* as an alternative example of Another or Second Paryāya. After citing it he comments as follows :
वटस्थितयक्षप्रतिमाया असत्यास्तारुण्यकाले नादृतापि पश्चात्तस्या एव नमस्कार्यत्वे जरारूपं च प्रयोजकं निर्दिष्टम् । — पृ. ३५१.

78.597. Viśveśvara cites this *skandhaka* from *Setu* as an example of Another or Second Paryāya. After citing it he remarks : अत्र प्रथममनादृतानामपि राक्षसानां सुरबन्दीभिः स्वीकारे रणहतत्वं हेतुरुक्तम् । पृ. ३५१.

79.597. This is the speech of the King on seeing Karpūra-mañjarī who was brought over by air while she was bathing and presented to the gaze of the King and others by Bhairavānanda, the great Magician.
Viśveśvara cites it as an example of the figure Anumāna (Inference). The washing away of collyruim from her eyes, their becoming red, water-drops clinging to the hair-ends, her being dressed only in one piece of garment-form the *hetu, sādhana* or *liṅga* and lead to the inference that she was in the act of bathing when she was suddenly brought in the presence of the King by Bhairavānanda through his magicial powers.

80.597. Viśveśvara cites this *gāthā* as an example of the figure Parikara (which arises when a certain thing is described by means of 'significant adjectives.') In this *gāthā* the adjectives 'amṛtamaya' etc. are very significant.

81.598. Viśveśvara cites this *gāthā* as an example of Parisaṁkhyā (Apraśnapūrvikā).

After citing it, he remarks : अत्र हस्तस्थित एवार्थो न त्वन्याधीन इत्यादिव्यवच्छेदो व्यङ्ग्य : ।

82.598. Viśveśvara cites this *skandhaka* from *Setu* as an example of the figure Anyonya. (It arises when two things mutually create each other by means of identical action.) 'Candrodyota' (the moonlight) and 'mada' (wine) mutually enhance the effect or frenzy of each other ---. According to Viśveśvara the figure Anyonya in this *skandhaka* is mixed with Utprekṣā.

83.598. This *gāthā* is already dealt with; vide *ŚP* S.No. (139.69). Viśveśvara cites it as an example of Anyonyam *('sopakāram saṁkīrna- parasparopakāra-svarūpam).* Both the wayfarer and the water-maid become fascinated with each other and absorbed in looking at each other - one allowing the water poured into the hollow of his hands slip through his fingers and the other making the already slender stream of water still more slender.

84.598. Viśveśvara cites this *gāthā* as an example of the figure *Uttara* (Reply) which occurs when on merely hearing an answer the question (to which it is an answer) is inferred. He then comments :

अत्रान्येषु व्याधकुटुम्बेषु पृषन्मृगचर्माणि पृच्छेति उत्तरवाक्येन पृषच्चर्माणि ममापेक्ष्यन्ते तानि सन्ति नगे (? 'न वा') इति पथिकप्रश्नवाक्यं कल्प्यते । — पृ. ३६२.

The suggestion possibly is "our young huntsman does not aim arrows against deer because he is reminded of the eyes of his wife on seeing it"; but the reply definitely suggests that he, because of his heroic spirit, would never think of killing innocent deer but would find delight in killing ferocious beasts like tigers and lions.

85.598. The *gāthā*-poet, by using double-meaning words, compares his own beloved's foot with King Vikramāditya.

Viśveśvara cites this *gāthā* to illustrate the figure Sūkṣma. He thus comments : अत्र नायकहस्तद्वये लाक्षारससंयोगं दृष्ट्वा द्वित्तलाख्यसुरतमभिज्ञाय तच्छलेषेण चरणस्य विक्रमादित्यसाम्यमभिधाय नायिकया नायकाय तत्प्रकाशनं कृतम् ।

The Nāyikā from ākāra (appearance) of her husband (the hands of whom were marked with lac-paint) came to know that he had enjoyed the mode of sexual intercourse, called *'dvittala'* during nocturnal love-sport with his sweetheart. She conveys this fact to him by using double-meaning words

and comparing the foot of his sweetheart with King Vikramāditya.

86.599. Viśveśvara cites this *gāthā* as an example of the figure Samādhi (which occurs when a certain work becomes easy of accomplishment owing to the association of another cause), and remakrs :

अत्र मानापनोदार्थं प्रणते पत्यौ तदभावेऽपि तत्पृष्ठे पुत्रसमारोहणरूपविलक्षणचेष्टाहासगम्यो मानत्याग : । पृ. ३७०.

87.599. This *gāthā* is already dealt with; vide *ŚP* S.No. (145.71); *SK* S.No. (91.358) *supra*. Viśveśvara cites it here as an example of Viṣama *(Kevalāniṣṭa-prāptau)* and remarks :

अत्र नायकविषयकानुरागव्यञ्जकाभावत्वेन इष्टानां तददर्शनादीनामन्यनिष्ठतद्विषयकज्ञानरूपानिष्टप्राप्ति : । — पृ. ३७७.

88.599. Viśveśvara cites this *gāthā* as an example of the figure Viṣama (III), where the quality and action of a cause are mutually opposed to the quality and action respectively of the effect. This *gāthā* illustrates the form where the actions are mutually opposed; Viśveśvara comments :

अत्र हस्तस्य राजजनकत्वम्, तस्य प्रतापजनकत्वम् । हस्तप्रतापनिष्ठ-तृष्णाहरण-दहन-क्रिययोर्विरोध इति दिक् ।

89.599. Viśveśvara cites this *skandhaka* from *Setu* as an example of Ekāvalī (which occurs when each succeeding thing is either affirmed or denied as a qualification or attribute of each preceding thing). It may be mentioned incidentally that the commentator Rāmadāsa identifies the figure in this stanza as 'शृङ्खलानुप्रास' (p.250).

90.599. Viśveśvara cites this *skandhaka* from *Setu* as an example of the figure Smaraṇa (Reminiscence) (which arises when an object, which has been experienced or perceived before as possessed of a certain form is recollected exactly as it was experienced before at the sight of a similar object). He comments on this as follows :

अत्र श्रीरामबाणप्रहारेण पर्वत-भूमि-समुद्राणां वज्र-वराहभुज-मथनाघटितानां स्मरणमुपन्यस्तम् । (पृ. ३८७).

91.600. Viśveśvara cites this *gāthā* as an example of the figure Bhrantimān (which arises when the *upameya* is mistaken for the *upamāna);* he comments on

it :
अत्र मुखे चन्द्रप्रकारकज्ञानोक्तेर्भ्रान्तिमान् ।---

92.600. This *gāthā* is already dealt with; vide *A'Sarvasva-Vimarśinī* S.No. (17.439) *supra*. In this *gāthā* the lover mistakes the rays of the moon blended with the rays of sapphires in the necklace of his beloved as her sparkling tears mixed with the collyrium in their eyes; hence it is cited as an example of the figure Bhrāntimān. Viśveśvara remarks : अत्र कर्णाभरणे नीलकिरण-मिश्रितचन्द्रमयूखेषु सकज्जलाश्रुत्वज्ञानम् । पृ. ३८८.

93.600. Viśveśvara cites this *gāthā* as an example of the figure Bhrāntimān with the introductory remark : "क्वचिदन्योन्यविशेष्यकभिन्नप्रकारको यथा—". After citing it, he further remarks : अत्र महिषस्य भुजङ्गे नदीस्रोतस्त्वज्ञानम् । भुजंगस्य महिषलालायां सरस्त्वज्ञानम्, तश्च महिषे कृष्णप्रस्तरत्वप्रकारकभ्रममूलमिति ज्ञातव्यम् । पृ. ३८८.

94.600. Viśveśvara cites this verse as an example of the figure Pratīpa, to be specific, of the first kind of Pratīpa wherein the Upamāna is condemned. This condemnation takes the form of the representation of its uselessness by declaring that the Upameya is able very effectively to perform the work of the Upamāna.
Viśveśvara remarks : अत्र कर्पूरमञ्जर्या लावण्येन पङ्क (?चम्पक-) कलिकादीनामाक्षेप : । - पृ. ३९१.

95.600. Viśveśvara cites this *gāthā* as an example of the figure Pratīpa, to be more specific, of the second kind of Pratīpa, wherein the *upamāna* itself is imagined to be the *upameya* in order to bring out its censure. In this case the full-orbed moon, the well-known *upamāna,* does not attain to similarity with your face (the face of nāyikā), the *upameya.* Viśveśvara comments on this *gāthā* thus :
अत्र चन्द्रस्य मुखप्रतियोगिकसादृश्या निष्पत्तिर्वाच्या ।

96.601. This *gāthā* is already dealt with; vide *ŚP* S.No. (363.118) *supra*.
Viśveśvara cites this *gāthā* in the context of refuting the view of Appayya Dīkṣīta stated in *Kuvalayānanda* यत्तु मतम् — "वस्तुद्वयस्य लक्षणद्वयसाम्यात् केनचिद् बलीयसा स्वरूपतिरोधाने मीलितम् स्वरूपप्रतीतावपि गुणसाम्याद् भेदतिरोधाने सामान्यम् इति । तदप्यसत् । "गम्मिहिसि तस्सपासं---" इत्यादौ स्वरूपप्रतीतेरभावात् ।

97.601. This *gāthā* is already dealt with; vide *A'Kaustubha* S.No. (51.591) *supra*. Viśveśvara cites this *gāthā* as an example of the first kind of Viśeṣa (which occurs when the supported is represented as existing without its well-known support.) In this *gāthā, rūpa* is handsome form of the *Nāyaka,* if the speaker be a woman - Viśveśvara, however, seems to understand the speaker of the *gāthā* to be the Nāyaka, then the lovely form of the *Nāyikā* is represented as existing without its (well-known) support viz. the *nāyaka* (or the *nāyikā,* as the case may be) in the pair of eyes of the speaker of the stanza - the *nāyaka,* or the *nāyikā,* as the case may be. In the same way the speaker represents *sparśa* (touch), *jalpita* (speech) and *hṛdaya* residing in other than well-known support. The *gāthā* under discussion illustrates, therefore, the first kind of Viśeṣa.

98.601. Viśveśvara cites the present stanza to illustrate the second kind of the figure Viśeṣa (which occurs when one person is represented as existing simultaneously in many places in the same form). He thus comments on it :
अत्रैकस्या एव कर्पूरमञ्जर्या युगपदनेकत्र वृत्तिः । (- पृ. ४००).

99.601. Viśveśvara cites this *gāthā* as an example of the figure Tad-guṇa (which occurs when a thing gives up its own quality and assumes that of another, which is possessed of a more powerful quality, owing to their juxtaposition or association.) He thus comments on it :
अत्र मनस्विनीबाष्पपूराणां नयनकपोलाधरप्रभाकरम्बितत्वेन सुरचापसादृश्योन्मेष : । — पृ. ४०३.

100.601. This *gāthā* is already dealt with; vide *ŚP* S.No. (381.121) *supra*. Viśveśvara cites it as an alternative example of Tadguṇa. He comments on this *gāthā* :
अत्र जलरस-तिरोधानेन हरिद्रारससंबन्धस्तत्रोक्त : । पृ. ४०३.

101.602. This *gāthā* is already dealt with; vide *ŚP* S.No.(343.114) *supra*. Viśveśvara cites this *gāthā* as another alternative example of the figure Tadguṇa. He thus comments on it : मुखपवनसौरभ्येण औषधकटुत्वतिरस्कारादिसौरभ्यसंबन्ध : । — पृ. ४०३.

102.602. Viśveśvara cites this *skandhaka* from *Setu* to illustrate the figure Atadguṇa

(which occurs when thing of inferior quality does not take or assume the quality of another, which is endowed with superior quality even when the capacity to assume that quality is possible.) : Vibhīṣaṇa's wisdom remains unimpaired even by his kinship with the demons, even as the nectar of the ocean was unspoilt by the venomous serpents.

103.602. This *gāthā* is already dealt with; vide *DHV* S.No. (24.10) *supra*. Viśveśvara cites it here as an example of the figure Saṁkara, he comments on this *gāthā* as follows :

"अत्र प्रकृष्टगुणनायकप्रतीतिः प्रकृताशोकवृत्तान्तेनेति समासोक्तिः ।
किं वा अप्रस्तुताशोकवृत्तान्तेन प्रस्तुतपुरुषप्रतीत्या अप्रस्तुतप्रशंसेत्युभयसंभवात् सन्देह : ।
प्रकरणादेर्निर्वाहकस्याभावात् । (पृ. ४११).

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Appendix I
Extracts from Rāmadāsa's Commentary on Setubandha

About 200 verses from *Setubandha* are cited in their works on poetics by Ālaṁkārikas — notably by Bhoja and Paṇḍita Viśveśvara. Some of these verses are undoubtedly mere repetitions. The text of *Setubandha* is, as a rule, regarded as difficult and in some cases obscure and almost unintelligible. The following extracts will enable the readers to understand the text much better:

7.7. अहं समुद्रमथनपूर्वं पारिजातशून्यं स्वर्गम् । कौस्तुभेन लक्ष्म्या च --- रहितं मधुमथनस्योर: । मुग्धो बाल : । तथा च चन्द्रखण्डशून्यं च हरजटाया: प्राग्भारं --- समूहं वा स्मरामि । तथा च पारिजाताद्युत्पादकसमुद्रमथनसंभ्रमेऽप्यहं स्थित इति भाव: ।

5.36. (5.11—Bom. Edn.) उत्खात उत्पाटितो द्रुमो यस्य तं शैलमिव । शैले सामान्यद्रुमस्योच्छेदादित: पारिजातस्याकर्षणात् । हिमेन हतानां कमलानामाकर: सर इव लक्ष्म्या विमुक्तं त्यक्तम् । लक्ष्मीपदस्य श्लिष्टत्वेन सरसि शोभाया विगमादितस्तु हरिप्रियाया उद्धृतत्वात् । पीता मदिरा यस्य तादृशं चषकमिव । मदिराशून्यमित्यर्थ: । चषके मदिराया: पीतत्वादितस्तूद्धारात् । बहुल : कृष्णपक्षस्तत्प्रदोषमिव मुग्धचन्द्रेण विरहितं शून्यम् । तत्संध्याकाले मनोहरचन्द्रानुदयादितस्तु बालचन्द्रस्योत्थापनात् तुल्यत्वम् । तथा च पारिजातादीनामुत्पत्तिस्थानमित्यर्थ :।

13.45. अथ सुवेलप्राप्त्यनन्तरं प्लवङ्गा:सुवेलं प्रेक्षन्ते । कोटिकोटिश: पर्वता उत्पाटिता:, ईदृश: कोऽपि न दृष्ट इति विस्मयादिति भाव: । -- आक्रमण इति कर्तरि ल्युट् । तथा च सकलजगदाक्रमणकर्ता मूलेन पातालस्य, मध्येन मर्त्यस्य मस्तकेन स्वर्गस्याक्रमणात् । तथाभूतश्चासौ वर्धितमहाशिखरश्चेति कर्मधारय: । एवं निष्ठापिता नाशिता दक्षिणदिग्येन तिरोधायकत्वात् । एवं शेषा या पूर्वाद्या दिशस्तन्मुखेन तत्संमुखीभूय प्रधावितं --- इवेत्युत्प्रेक्षाव्यञ्जनयारोहणपरिणाहाभ्यां विस्तार उक्त :।

5.44; 59.54. हे जना:, मधुमथनं विष्णुं नमत नमस्कुरुत । तथा चाहमपि तं प्रत्यस्मि प्रणत इत्याक्षेपलभ्यम् । मधुं मथ्नातीति मधुमथनस्तम् --- कीदृशं तम् । अवर्धितश्चासौ तुङ्गश्चत्यवर्धिततुङ्गस्तम् । अत्रावर्धितस्योर्ध्वदेशावच्छिन्नतारूपतुङ्गताया असंभवेनावभासमानो विरोध: परमेश्वरस्याजन्यतयेतरकर्तृकवर्धितत्वाभावेन परिह्रियते । तथा च विरोधवदाभासते न तु विरोध इति विरोधाभासनामायमलङ्कार: ।

--- तथा हि पुन: कीदृशम् । अप्रसारितश्चासौ विस्तृतश्चेति तम् । एवमनवनतश्चासौ गभीरश्चेति तथाविधम् । तथा च तुङ्गत्वविस्तृतत्वगभीरत्वरूपविशेषणत्रयेणोर्ध्वमध्याध:सकलदेशव्यापकत्व-मुक्तम् । --- अप्रलघुको महांश्चासौ परिश्लक्ष्ण: कृशश्चेति तथा । -- अज्ञात: परमार्थस्तत्त्वं यस्य तथाविधश्चासौ प्रकटश्चेति तथा ।

14.45. यस्य ['तुङ्गतटेभ्य: सशब्दं पतद्भि: निर्झरै: मुखरान्' - कृष्णविप्र] 'कृष्णमणिमयानां गण्डशैलानामर्धान्तान्सेवमानानामाश्रितानां त्रिदशवधूनामनुरागो मनोऽभिनवेश: शिथिलत्वं न प्राप्त:' इत्यग्रिमस्कन्धके योजना ।

25.47. घनसमय: कीदृश: । व्यवसाय: सीताप्रत्युद्धारहेतुर्व्यापार: स एव रवि: । असंपद्यमानत्वेन संतापकत्वात् । तस्य प्रदोषस्तिरोधानकाल: । एवं रोष एव गजेन्द्र : । परोपमर्दकत्वात् । तस्य दृढ-शृङ्खलया प्रतिबन्धो बन्धनं तद्रूप: । प्रसरणप्रतिबन्धकत्वात् । तथा जय एव केसरी । प्रतिपक्षशून्यत्वात् । तस्य पञ्जरो बन्धनस्थानम् । अवरोधकत्वादित्यर्थ: । रूपकमत्रालंकार: ।

34.49. व्यवसायरविप्रदोष: । Vide *ŚP* S.No. (25.47) *supra.*

82.57. अथ रामावस्थामाह - अभिज्ञानं संदेशो मणिरूप: । दयितं प्रीतिपात्रम् । दयिताया इति वा । तद्राघवेण यस्मिन्नप्यङ्गेन न निवेशितं तेनाप्यङ्गेन सीतया परि सर्वतोभावेन मृष्टेनेव न तु स्पृष्टमात्रेण निरन्तरं रोमाञ्चौ व्यूढ: । तथा च यथा सीतापरिमृष्टेनाङ्गेन रोमाञ्चो ध्रियते तथा मणिस्पृष्टेनाप्यङ्गेन विशेषत ऊढ: । सीतासंम्बन्धिमणिसंबन्धादिति भाव: । तथा च नित्यसंनिहितसीतास्पर्शापेक्षया विरहकालीनसीता-परम्परासंबन्धोऽप्याधिक इति तात्पर्यम् ।

85.58. अपिर्विरोधाभाससूचनाय । तथा च लक्ष्म्याश्चिरनिर्गतत्वादसंबन्धेन प्रसज्यमानो विरोध: । श्रीशब्दश्लेषेण शोभया अमुच्यमानत्वेन परिह्रियते ।--- उभयसाधारणीमुपमामाह - कया कमिव ।
ज्योत्स्नया मृगाङ्कमिव । कीर्त्या सुपुरुषमिव । प्रभया रविमिव । महानद्या शैलमिव ।
[श्रिया चिरनिर्गतयाप्युमुच्यमानमद्यापि तथैव रत्नसंपत्तेरविच्छेददर्शनादिति भाव :'। - सेतुतत्त्वचन्द्रिका (२-१०, पृ. ३५)]

157.74. अयं बालो दुर्दमशत्रुसंमुखगमनाय सोत्साहो न वेति प्रथममतिसंनिहितसंबन्धिन: प्रियतमस्य लक्ष्मणस्य मुखमस्य रामस्य दृष्टि: शोभेव लग्ना । यथा शोभा लग्ना तथेत्यर्थ : । तथा च लक्ष्मणमुखं तदानीमतिसश्रीकमासीदिति भाव : । एवमचिरादेवामुष्योपकार: कृत: स तूरसि वर्तते न वेति निरूपणाय तत्पश्चादुदासीनप्रियतरस्य सुग्रीवस्य विकटं विस्तारशालिहृदयं यथा वनमाला लग्ना तथेयमपीत्यर्थ: । रक्तनीलश्वेताकारत्वान्मालासाम्यम् । सुग्रीवस्य माला स्वाभाविकमलंकरणमिति प्रसिद्धि: । अयमिदानीमेव लङ्कात: समागतो राक्षसबलाबलज्ञो मद्गमने साध्यवसायो न वेति जिज्ञासया शरीरचेष्टया क्षोभाक्षोभनिरूपणाय तत्पश्चात्प्रियं पवनसुतं यथा समुद्रलङ्घनादिकीर्तिर्लग्रा तथेयमपि । एत एव संप्रति सहायास्तदमीषां चेष्टा कीदृशीति ततोऽपि पश्चात्परिवारतापन्नानि वानरबलानि । यथा तत्क्षण एव सुग्रीवद्वारा कृता लङ्कागमनाज्ञा लग्ना तथेयमपि दृष्टिर्लग्नेति सर्वत्र सहोपमा । --- परमार्थतस्तु पूर्वोक्ततत्तदभिप्रायेणैव तत्र तत्र लग्ना दृष्टिर्यथासंख्यं शोभादित्वेनोपत्प्रेक्षिता । तथा हि प्रथमं लक्ष्मणमुखं रामदृष्टि: शोभेव लग्ना । दृष्टिरेव तत्र शोभाभूदित्यर्थ: । एवं सुग्रीवहृदयं वनमालेव पवनतनयं कीर्तिरिवाज्ञेव बलानीत्युन्नयाम: ।

160.74. गगनरूपे समुद्रे तारारूपमुक्ताप्रकार: शोभते । कीदृक् । विशुद्ध: शुभ्र: किरणो यस्य तथा । एवं रजनिरेव वेला तीरं तत्र लग्न: । शर्वरीसमयलग्न इत्यपि । एवं स्फुटं यथा स्यात्तथा विघटिता ये मेघास्त एव शुक्तिसंपुटास्तेभ्यो मुक्त इतस्तत: प्रकीर्ण: । शरदि मेघानां नानाखण्डत्वेन शुभ्रतया च विघटितशुक्तिसाम्यम् । अन्यत्रापि समुद्रे शुक्तिमुक्ता विशुद्धचाकचस्या मुक्तास्तीरलग्ना दीप्यन्त इति सर्वत्र रूपकम् ।

162.75. नभस्तलं शोभते । कीदृशमिव । पितामहस्य ब्रह्मण उत्पत्तिपङ्कजमिव ।
नभ: कीदृक् । केसरनिवह इव रविकरा यत्र तथाभूतम् । एवं दलसहस्राणीव सभङ्गिधवलाभ्राणि तै: परिगतं व्याप्तम् । एवं मधुमथनस्य नारायणस्य दर्शनयोग्यम् । उत्तानसुप्तस्य तस्योत्थाने सति तत्रैव दृष्टिपातसंभावनासत्त्वात् । --- पितामहस्योत्पत्तिर्यत्रेति पङ्कजविशेषणमिति व्याचक्षते 'साधर्म्यमुपमा भेदे' इत्युपमालंकार: ।

164.75. दिशो निजकस्थानमिव प्रतिगता व्याघुट्य पूर्वस्थानं गता इवेत्युत्प्रेक्षा ।
किंभूता: । नभ एव पादपस्तस्य शाखा इति रूपकम् । पुन: किंभूता: । धुता इतस्ततो गता मेघा एव मधुकरा याभ्यस्ता:। एवं घनसमयो वर्षर्तुस्तेनाकृष्टा अथावनता अथ विमुक्ता: । तथा च वर्षर्तोरुपक्रमे दिशो मेघसंभारेणाकृष्टा निकटवर्तिन्य इव, मध्ये गगनदिग्व्यापिमेघबाहुल्येनावनता अधो वर्तुलीकृता इव, वर्षान्ते मेघापगमेन विमुक्ता: प्रसारिण्य इव ज्ञाता इति भाव: । शरदि तथाभूतमेघसंबन्धस्त्यक्त इति तात्पर्यम् ।

165.75 इन्द्रधनुरेव सरसं तात्कालिकं नखपदमिति रूपकम् । प्रम्लायति प्रकर्षेण म्लानिमाप्नोति । विगलतीति यावत् । सरसत्वेन लौहित्यान्नखपदस्येन्द्रधनुस्तौल्यम् । कीदृशम् । दिक्षु पीनो य: पयोधरो मेघस्तत्र लग्नम् । पुन: कीदृक् । प्रवसता गच्छता जलदकालेन वितीर्णं दत्तम् । सौभाग्यस्य सौन्दर्यस्य प्रथमं चिह्नं लक्षणम् । तथा च प्रावृषि दिशां मांसलमेघलग्नेन्द्रधनुषा सौन्दर्यमासीत् । अथ शरदि यथा यथा मेघापगमस्तथा तथा तदविनाभावेन तदप्यपगतमिति भाव : । --- वर्षासु गृहे स्थित्वा शरदि प्रवासीभवता नायकेन प्रियास्तने सतत - स्मरणाय नखक्षतं कृत्वा गम्यत इति कामशास्त्रम् ।

173.77. यथा धैर्य-तिमिनिवह - नदीस्रोतोरत्नानि वहन्तं तथैव जलसमूहपर्वतलोक-तरङ्ग-परोपकारित्वादि-गुरुक-गुण-शतान्यपि वहन्तमित्यर्थ: ।
तिमिवत्संचारित्वलाभाय सपक्षपदं पर्वते । धैर्यादीनामच्छत्वमहत्त्व - प्रौढि - दैर्घ्य - निर्मलत्वैर्यथासंख्यं जलसमूहादिभिस्तौल्यमिति सहोपमालंकार : ।

174. 77. अस्य रामस्य धैर्येण समं निशायामा गलन्ति । धैर्यमपि व्यतिक्रामति निशायामा अपि व्यतिक्रामन्तीत्यर्थ: । एवमनिष्ठिता अस्थिरा उपदेशा बन्धुजनवचांसि हृदयेन समं गलन्ति । हृदयोपदेशयो: स्थैर्यं न भवतीत्यर्थ:। उत्साहेन सह भुजौ गलत: । ---- बाष्पेण संम उल्लापा गलन्ति । अश्रूणि गलन्ति प्रलापा अपि मुखाद्बहिर्भवन्तीत्यर्थ: । सहोक्तिरलंकार: ।

178.78. कार्यालापानालपितकार्याणि । --- तथा चाभण्यमाना उक्तिमनपेक्ष्य ये कार्याणि घटयन्ति ते सत्पुरुषा

विरलास्त्रिचतुरा एव । भवन्तस्तूक्तिमपेक्षमाणाः कापुरुषा इति भावः । अर्थान्तरं न्यस्यति - अज्ञातः कुसुमनिर्गमो येषां तथाविधा ये द्रुमाः फलं ददति तेऽपि वनस्पतयः स्तोका एव । तथा च द्रुमप्रायाः सत्पुरुषाः कुसुमनिर्गमप्रायाणि वचनानि फलप्रायं कार्यमिति ।

181.79. स विभीषणः सुग्रीवेण मारुतेर्हनुमत्तो लब्धो यः प्रत्ययो रावणात् पृथग्भूतः स्वीयोऽयमिति । विश्वासस्तेनागतहर्षं यथा स्यादेवमुपगूढ आलिङ्गितः । शत्रुगृहभेदेन कार्यसिद्धिनिर्णयादिति भावः । उरःस्थलवनमालायां मिथो वपुर्मिलनान्मृदिताः पीडिता मधुकरा यत्र तद्यथा स्यादित्यपि क्रियाविशेषणम् । विभीषणः किंभूतः । व्यवसितेनागमनेन निवेदितोऽर्थः प्रयोजनं येन ।

182.79. जनकसुता पतिता च । भूमावित्यर्थात् । केवलं मोहमेव गतेति न, किं तु पतितापीति चार्थः । किंभूता । हस्तेन शिथिलितो निरोधो यत्र तथाभूतः, पश्चाद्विरहेण करतलयन्त्रणापसारितरुधिरत्वेन वा पाण्डुरः सन् समुच्छ्वसन् यन्त्रितमांसोत्फुल्लतया पुष्टिं व्रजन् कपोलो यस्यास्तथाविधा । ज्ञानदशायां करावरुद्धः कपोलस्थितो मूर्च्छायां करः शिथिलीभूय बहिःस्खलित इत्यर्थः । एवम् - प्रेरितेन वामपार्श्वेन पतितत्वाद् वामभुजयन्त्रणया तिर्यगुत्थापितेन वामपयोधरेण विषमोन्नतः स्वानुसारेण तिर्यगुत्थापितो दक्षिणः स्तनो यस्याः । तथा च कुचयो : काठिन्यमुक्तम् ।

194.82. [पद्यमिदं रामदासविरचिते रामसेतुप्रदीपे न संगृहीतम् ।
सेतुतत्त्वचन्द्रिकाख्यव्याख्यायां तु समाविष्टमुपलभ्यते — जनकतनयापयोधरस्पर्शान्महार्घितेन करतलेन विमुक्ता राघवशरा दशकन्धरस्य शरीरे पतिताः पतन्तो वा पुलकं जनयन्ति ।
अत्र तादृशकरेण मुक्तत्वमेव हेतुः । पद्यमिदं साहसाङ्क-कुलनाथाभ्यां न धृतम् ।]

199.83. तं प्रसिद्धं दशमुखवधं शृणुत । -- प्रसिद्धार्थकत्वेन तच्छब्दस्य न यच्छब्दापेक्षा । तं कथंभूतम् । त्रिदशबन्दीनां मोक्षः परित्यागो यस्मात् । समस्तत्रैलोक्यस्य हृदयस्थशल्यानामुद्धारश्च यस्मात् । अनुरागस्य प्रेम्णश्चिह्नं ज्ञापकं च यत् । सीतां प्रति रामानुरागस्य रावणवधावधिकत्वात् । सीताया दुःखस्य क्षयश्च येन तथाभूतम् । रावणवधानन्तरं बन्दीकृतदेवस्त्रीणां परित्यागो लोकानां च रावणभयेनाप्रकाशनाद् हृदयस्थानां च शल्यानामुद्धारः सीताया अशोकवनिकानिवासादि- क्लेशनिवृत्तिरित्यर्थः । अथ च दशमुखवधनामानं ग्रन्थं शृणुत । -- किंभूतम् । त्रिदशबन्दीनां मोक्षो वर्णितो यत्र तथाभूतम् । अनुरागचिह्नमित्यनुरागपदचिह्नितम् । प्रत्याश्वासकान्तस्कन्धकेऽनुरागपदसत्त्वादिति भावः ।

200.83. काव्यानामालापा येन न हरन्ति न मनोहारिणो भवन्ति किं तत् । अपि तु न किमपीत्यर्थः । तदाह — यतः काव्याद्विज्ञानं विशिष्टज्ञानं वर्धते । तथा यशः संभाव्यते । गुणा विवेकादयोऽर्ज्यन्ते । सुपुरुषस्य रामादेश्चरितं श्रूयते । अत एतस्योपादेयत्वम् । -- परिवर्ध्यत इति वा । 'अर्जेर्विढप्पिः' इति विढप्पिरादेशः ।

213.86. समुद्रदर्शनत्रस्ताः कपिनिवहाः सहसा समुद्रं दृष्ट्वैव लिखिताश्चित्रन्यस्ता इव स्थिताः । त्रासाद्भुतयोरुत्पत्त्या जडीभावादिति भावः । ----- आक्षिप्तानि ---- पारावारदर्शनायोत्तोलितानि अथापसृतानि अहो

कष्टमलङ्घनीयोऽसाविति मामेव लङ्घनाय यदि प्रभुः प्रेरयेत्तदानर्थ आपतेदित्यप्रतिभयापसृतान्यधोगतानि सन्ति वेपमानानि लङ्घने समुद्रपतनमलङ्घने सुग्रीवस्ताडयेदित्युभयथापि संकटमिति कम्पमानानि शरीराणि येषां ते । एवं निरायते समुद्रदिदृक्षया विस्फारिते पश्चादाश्चर्येण निःस्पन्दे लोचने येषां ते । तथा च किंकर्तव्यविमूढा आसन्निति भावः ।

504.144. यस्य हसितैकदेशा ज्योत्स्नीषु रात्रिषु नभो विलगन्ति वियद्व्यापका भवन्ति । अन्तरान्तरा विच्छिद्य विच्छिद्योत्पत्त्या खण्डा इत्युक्तमिति वा । कथंभूताः । स्फुटः प्रतिरवो येषां ते । एवं दिक्तलेषु प्रतिस्खलिता घनीभूय प्रतिवृत्ताः । पुनः कथंभूता इव । ज्योत्स्नायाः कल्लोला इव । श्वेतत्वात् । शिरःस्थितचन्द्रकलाया वा । अन्येऽपि कल्लोलाः पर्वतादिषु स्खलिताः सन्त ऊर्ध्वं दिशश्च व्याप्नुवन्ति प्रतिशब्दहेतुशालिनश्च भवन्ति । एतेन हसितस्य व्यापकत्वमुक्तम् । ज्योत्स्नाकल्लोला इवेति सहोपमा वा । *यथा ते दिक्तलस्खलिता इव नभो विलगन्ति तथैतेऽपीत्युत्प्रेक्षामूलम् ।*

507.145. Vide *ŚP* S.No. (213.86) *supra.*

508.145. उन्मीलन्त्येवोन्मेषसमकालमेवास्य दृष्टिर्धनुषि निषण्णा । कीदृशी ।
निद्रायाः शेषेण ---- अवनताभ्यामक्षिपत्राभ्यां स्खलिता पृथग्भूता ।
तथा च निद्राजन्यालस्येन किंचिन्मिलदप्यक्षिपत्रद्वयं विजित्य प्रबोधसमकालमेव निखिलविषयपरित्यागेन धनुषि लग्नेति वीररसोत्कर्षः सूचित : । किंभूते । गुरूकोऽन्यानिर्वाह्योऽवलगितो रणभरो यत्र । एवम् - दृष्टः समरो यस्येति सर्वत्र जयशीलत्वादध्यवसाय उक्तः ।

510.146. चिरं व्याप्य प्रवृत्तानि वहद्रूपाणीत्याभ्यासिकवेगवत्त्वम् । समुद्रवद्गभीराणीत्यसाध्यसेतुकत्वम् । एवंभूतान्यपि नदीस्रोतांसि प्रतिपथं विपरीतमार्गं पश्चान्नीयन्ते उपायेन नेतुं शक्यन्ते । सत्पुरुषाः पुनरनिष्पादितप्रेषणाः सन्तः परावर्तयितुं न शक्यन्ते । प्रेषणमीश्वराज्ञा । तथा च जलस्याचेतनस्य स्वाभाविकक्रमतः परावृत्तिरुपायसाध्या न त्वजडानां चेतनानामिति राजाज्ञानिष्पत्तिरेव पुरुषार्थ इति भावः ।

511.146. सुभटानामुत्साहो वीररसस्थायी विषमे संकटे स्खलितः परैः प्रतिहतः सन्नधिकमुद्धावति वर्धते । कीदृक् । अव्यवच्छिन्नः सन्प्रसृतः । परैरनाक्रान्तत्वात् । एवं स्फुरिता शूरस्य छाया कान्तिर्यस्मात् । शूराणामेवोत्साह उत्पद्यत इति भावः । दृष्टान्तयति - यथा महानदीनां स्रोतोऽव्यवच्छिन्नप्रसृतं स्फुरिता सूरस्य सूर्यस्य च्छाया प्रतिबिम्बो यत्र तथाभूतं सत् पर्वतादिनिम्नोन्नतप्रदेशे स्खलितमधिकमुद्धावति, ऊर्ध्वमुत्तिष्ठति । तथा वीराणामप्युत्साहो यथा यथा विषमभूमिलाभस्तथा तथा प्रौढिमालम्बत इति तात्पर्यम् । 'छाया स्यादातपाभावे प्रतिबिम्बेऽर्कयोषिति ।' इति ।

512.146. समुद्रं पश्यतां वानराणां तत्काल एव लोचननिवहो हनूमति सगौरवं पतितः । साधुस्त्वं धन्यजन्मा माता च ते पुत्रप्रसूर्भवतीत्याशयादिति भावः । लोचननिवहः कीदृक् । चटुलोऽपि मर्कटस्वाभाव्याच्चञ्चलोऽपि तदानीमपूर्वः प्राथमिको यो विस्मयरसो हनूमत्कृतसमुद्रलङ्घनोत्थस्तेन स्तिमितो निश्चलः

समुद्रदर्शनाश्चर्येण वा । पश्यतामिति समुद्रदर्शनस्य वर्तमानत्वेऽपि हनूमति दृष्टिपातेन समुद्रापेक्षयापि तल्लङ्घनादाश्चर्यभूमित्वं हनूमत इति व्याञ्जि ।

513.146. अलङ्घ्यं समुद्रं लङ्घयित्वा गतमागतं च मारुततनयं दृष्ट्वा तत्र स्थितानामेषां वानराणां हृदयेषूत्साहो गूढ: सन् गुप्तो भ्रमति । अस्मज्जातीयेन हनूमता लङ्घितोऽयमिति हनूमद्दर्शनादुत्साह उद्भवति अस्माभिर्न लङ्घ्यत इति लज्जया न बहिर्भवतीति गूढभ्रमणपदयोस्तात्पर्यम् । भ्रमणबीजमुत्प्रेक्षते । कीदृशेषु । समुद्रं दृष्ट्वाज्ञानं मोहस्तद्रूपान्धकारविशिष्टेषु । तथा च मोहच्छन्नत्वादुत्साहो न प्रकाशित इति भाव: । अन्योऽप्यन्धकारे पतन्भ्राम्यतीति ध्वनि: । 'मूढ:' इति पाठे जडीभूत इत्यर्थ: ।

514.147. युष्माकमनुभूतादनुभवादपि । भावे क्त : । मम श्रुतमेव श्रुतमध्ययनं शास्त्रं वा तज्जन्यज्ञानमेव गुरु अधिकम् । अनुभूतात् कीदृशात् । प्रत्यक्षात् इन्द्रियप्रत्यासत्तिजन्यात् । श्रुतं कीदृशम् । परोक्षम् इन्द्रियप्रत्यासत्त्यजन्यम् । एवं कथमपि कादाचित्कतया तुलाग्रं काकतालीयसंवादस्तेन तन्न्यायेन घटितादुत्पन्नसंवादात् । आगमेन वेदपुराणादिना शुद्धमविसंवादिनिर्धारणरूपम् । तथा च संचालितम् अहार्याप्रामाण्यशङ्कादोलायितमपि निष्कम्पमसकृत्संवादेन गृहीतप्रामाण्यमिति यथायोग्यमुभयविशेषणम् । तथा च तादृशानुभवस्यानुमानादिजन्यपरोक्षज्ञानापेक्षयान्तरङ्गेन्द्रियप्रत्यासत्तिजन्यत्वेनौत्सर्गिकगौरव-सामग्रीसत्त्वेऽपि सदोषपुरुष-संबन्धित्वेनौत्सर्गिकभ्रमत्वेन कादाचित्कसंवादित्वम् अतस्तदपेक्षया मदीयश्रुतजन्यज्ञानस्य परोक्षरूपत्वेऽपि निर्दोषपुरुषप्रणीतागमसापेक्षत्वेन सर्वथा संवादित्वमिति मदुक्त्यनुसारेण व्यवहर्तव्यमिति समस्ताखण्डलकार्थ :।

519.148. जानकी अभ्यर्थनां काक्वा याच्ञां न गृह्णाति न स्वीकरोति । त्रिभुवनश्रियापि दीयमानया लोभयितुं न शक्यते । किमपरमस्माभि: क्रियमाणं शरीरवधमपि न गणयति । तदेवं दैन्योक्ति-दानप्राणग्रहणरूपोपायवैगुण्यान् मन्ये तर्कयामि कथं सानुनया गृहीतानुनया प्रसन्ना भवेत् । न भविष्यतीत्यर्थ: । तथा च प्रकारान्तरमनुसरणीयमिति भाव: ।

520.148. पत्युर्माहात्म्ये स्वाभाविके वालिवधादिजनिते च गौरवे निषण्णा दत्तभारा, अत एवावमानितमवज्ञाविषयीकृतं शेषस्य रामभिन्नस्य सत्पुरुषस्य शौटीर्यमहंकारो यया । तथा सा जनकसुता केवलं लूनस्य राघवशीर्षस्य दर्शनं यस्यास्तथाभूता सती । यदीति संभावनायाम् । तेन यदि वा वश्या भवेत्तदा भवेदित्यर्थ: । प्रकारान्तरं नास्तीति भाव: ।

521.148. यावद् रामधनुर्ध्वनि: शाम्यति तावदेव निजके स्वभावसिध्दे न तु भयादिनिमित्तके निद्रापरिक्षये सति राक्षसनाथो विबुद्धो जागरित : । किं कुर्वन् । प्राकारेणान्तरितं व्यवहितम्, अथ च कटकितं कटकात्वेन सेनात्वेन व्यवस्थितम् । यद्वा—कटकं वलयस्तद्वल्लङ्कामावेष्ट्य स्थितं, कपिसैन्यं रणे महितं सत्कृतमप्यगणयन् । एतेनाहंकारित्वमुक्तम् ।

524.149. प्रच्छादयतोऽप्यर्थादालापमेव संगोपयतोऽप्यस्य रावणस्य हृदयस्थित: सीतामय: समुल्लाप: प्रियाणां मन्दोदरीप्रभृतीनामप्यग्रे मुखनिवहेऽपि सममेकदैव बहुश: प्रवर्तते । सीता सीतेति बहुशो जल्पतीत्यर्थ: ।

तेनावहित्था सूचिता । 'भयगौरवलज्जादेर्हर्षाद्याकारगुप्तिरवहित्था । व्यापारान्तरशक्त्यन्यथा (भा) वभाषणविलोकनादिकरी ॥'

567.156. प्रत्यूषरतं प्रदोषरताद् दूरेणाभ्यधिकं प्राथमिकादपि प्रदोषरताद् रसनीयतयातिश्लाघनीयं जातमित्यर्थः । तदेवाह - कीदृक् । विश्रम्भेण प्रत्यासत्त्या वर्धितो रसः संभोगरूपः शृङ्गारो मनःप्रीतिर्वा यत्र । द्वितीयरते विश्रम्भेण लज्जाविराहादुत्कण्ठाया यथावदभिव्यज्जनात् । न तु प्रथमरत इति भावः । अतिरागेणात्यनुबन्धेनात्यासङ्गेन वा स्खलितापगता शेषेणैकदेशेन संस्थिता रसना यत्र । शेषसंस्थिता अपि रसना अतिरागेण स्खलिता इत्यर्थः । --- एवं च विगलितमदत्वेन हेतुना निपुणं चतुरं ज्ञानपूर्वकतयालिङ्गनचुम्बनादिव्यापारवैशिष्ट्यविशिष्टमित्यर्थः ।
प्रथमरते तु मदसत्त्वेन रसविशेषमग्नचित्ततया तादृशनैपुण्याभावादिति भाव : । ---

619.165. स्त्रीणां पति / प्रिय - प्राप्त्या प्रदोषो निशाद्यभागो दत्तफलो जातः । असति पति / प्रिय - समागमे दूतीगतागतेन तच्चर्चया सति च तद्दर्शनादिनापूर्वरसोत्पत्तेरिति भाव : । तदुत्तरमालिङ्गनचुम्बनादिना रतिसुखेन निशापि दत्तफला । जातेत्यर्थात् । आनीता विरहादुत्कण्ठा येन । अत एव अनिर्विण्णोऽनिर्वाण उद्दीप्तो वा मन्मथो यत्र तथाभूतः सन् प्रत्यूषः परं गलति गच्छति । प्रियविश्लेषशङ्कया रसविच्छेदकत्वेन हृदये न लगतीत्यर्थ : ।

621.166. 'नु'शब्दो वितर्के । चन्द्रोद्योतेन मदः किं वर्धितप्रसरो वृत्त : । मदेन किं चन्द्रातपो वर्धितप्रसरः । द्वाभ्यामपि ताभ्यां चन्द्रोद्योतमदाभ्यां मदनः किं वर्धितप्रसरः । मदनेन च द्वावपि तौ चन्द्रोद्योतमदौ किमतिभूमिमुत्कर्षकाष्ठां नीतौ । ---

942.219. युवतीभिर्दूतीजनः ससंभ्रमं सादरमध्याप्यते शिक्ष्यते । किं कृत्वा ।
ईषद्रचितं विशेषकं यत्र तन्मुखं वलितं साचीकृतम् । अत एव विषमं तिर्यग् यथा स्यादेवं सखीजनहस्तात् समाक्षिप्याकृष्य । तथा च प्रियसमीपगमनाय मुखमण्डनं कारयन्तीभिः प्रसाधकसखीहस्तान्मुखमाकृष्य तिर्यक् कृत्वा प्रथमप्रेषित एव दूतीजनः पुनराहूय 'तदैव स्फुरितं किञ्चित् प्रियस्त्वया मद्वाचिकमित्थं वक्तव्यो मदागमनंच हठान्न वक्तव्यम् इत्यादिकमतिनिभृतमुपदिश्यत. इति वैदग्ध्यं सूचितम् । 'तमालपत्रं तिलकं मुखबिन्दुर्विशेषकम्' ।

943.219. चन्द्रस्यालोकेन दर्शनेन तेजसा वा प्रतिहतो निवारितगमनोत्साहो विलासिनीनामभिसारिणीनां सार्थः अभिसरणं न गृह्णाति कर्तव्यतया न स्वीकरोति न च अलकं संस्थापयति संयमयति नायकनिकटगमनाय प्रसाधनभावेनेत्यर्थः । न च दूतीं पृच्छति कथं गमनं स्यादित्यादिकमित्यर्थः । किं तु ममावज्ञामवैदग्ध्यमस्वायत्तिं वा किं ज्ञास्यति प्रियः कथं वा तत्समागमः स्यादिति मूढहृदयः केवलं वेपते मदनागमनेन स चेदन्यमाश्रयेत्, अथवा मामन्यानुरक्तामवगच्छेत् तदा मया न जीवितव्यमिति भावः ।

949.220. प्रियस्य पार्श्वात् समीपान्निवृत्त आगतो दूतीजनः संमुखमग्रतो एव अलीकमपि 'स न स्वयमेष्यति न वा त्वां नेष्यति, किन्तु तवापराधानुक्त्वा परस्यामनुरज्यति' इत्यादि मिथ्यापि यद् भणति

दुन्वतीमुपतापयन्तीमपि तामेव कथां कामिनीसार्थो बहुशो निवर्तयति रसनिर्भरत्वात् परुषरूपामपि 'दूति, स मां प्रति किमुक्तवान्, किं वा करिष्यति मया किंचिदत्र न श्रुतम्, किंचिदत्र न बुद्धम्' इत्यादि व्याजेन शतधा परावर्त्य शृणोतीत्यर्थः ।

951.221. प्रथममानीतः प्रियतमो यस्य तादृशो विलासिनीसार्थो दूतीभिरित्यनेन प्रकारेण तुल्यते (?) । किं वदति किं वा चेष्टत इत्यादिहृदयनिरूपणाय पूर्वमानीतस्यापि प्रियस्य संगोपनादुपहस्यत इत्यर्थः । इति कथमित्यत आह - हे सखि, धैर्यमवलम्ब्यताम् । सः । तव प्रिय इत्यर्थात् । उद्गतेऽपि प्रदोषे इह न च एष्यति । तथा च त्वयैव तत्र गम्यताम् । तेन यत् स्यात् तत्स्यादित्यर्थः । अथ च सत्यमेवोक्तम् त्वया धैर्यमवलम्ब्यताम् । स इह प्रदोषे नैष्यति, किं तु संप्रत्येवागत इति च्छलोक्तिः ।

975.225. पत्युर्माहात्म्ये ---- Vide *ŚP* S.No. (520.148) *supra*.

987.226. निजानां कामिनीनां समुल्लापान् कथं कथमपि कष्टसृष्ट्यानुरूपव्याजाभावाद् वैलक्ष्यमप्रतिभा तया हसितै रावणो गमयत्यतिवाहयति । वञ्चयतीति यावत् ।
कीदृशान् । ईर्ष्यया सीतागुणासहिष्णुतया यो मत्सरोऽमर्षः तेन गुरुकाःप्रतिक्षेप्यान् । एवम् - अधिक्षेपस्तर्जनासंवलिता निन्दा तत्सहितः परिवर्धित उपालम्भोऽपकारोक्तिर्यत्र तान् ।
तथा च --- सापराधत्वादाहार्यहास्येनैताः (कामिनीः) प्रसादयतीत्यर्थः ।

1027.233. मानवतीनां हृदये रोषश्चिरेण प्रशाम्यति । किंभूते । अनुनयः प्रसादनं तत्क्षणे लब्धं सुखं येन । --- पुनरपि संभृतेन (संस्मृतेन ?) मन्युनापराधेन दुःखिते अत एव विह्वले व्याकुलीभूते ।
रोषः कीदृक् । प्रणयेन गुरुकोऽनुन्मूलनीयः । तथा च - यथा यथा प्रणयाधिक्यं तथा तथापराधे सति कोपाधिक्यमित्यनुनयेन प्रसोदोन्मुखमपि हृदयं मन्युबीजस्मरणेन निवर्तत इति चिरकालेन प्रसादो भवतीति भावः ।

1257.273. चत्वारो यामाः प्रहरचतुष्टयं तन्मात्रेणान्तरितं सीतावियोगदुःखं विषहमानस्य । प्रातस्तद्दुःखोपशमादिति भावः । रघुपतेर्दीर्घो बहुतरश्च कालो गतः । सैका निशा परं न गता न गतैव ।
संनिहितसीतासमागमोत्कण्ठयातिवाहयितुं दुःसहा बभूवेत्यर्थः ।
कीदृशी । न समातीव बहुतरकालेनापि न तुल्या तावत्समयजन्यविरहदुःखापेक्षया तद्रात्रिजन्यतद्दुःखाधिक्यादियमेवाधिकेत्यर्थः । ---

1273.276. बाष्पैरश्रुभिः स्तिमितत्वाद्गुरूकृतैः, अत एव दूरं व्याप्य प्रलम्बैरलकैरवस्मृतेनाच्छादितेन हस्तेन मुखं वहन्तीम् । मुखं हस्ते कृत्वा तिष्ठन्तीमित्यर्थः । --- तथा च मणेरिन्द्रनीलत्वेन तत्प्रभावृतैकपार्श्वत्वमुत्प्रेक्ष्यमाणमलकेषु नीलतया तत्प्रभात्वमवगमयतीति निरवद्यम् ।

1299.281. अथ विभीषणाभिषेकोत्तरं सीताविरहेण विधुरं क्लेशो यस्य तस्य रामस्य निशापि वर्धितुमारब्धा इति ज्ञायते । कस्मिन् सति । जलनिधौ मदने चाधिकं यथा स्यादेवं विजृम्भमाणे वर्धमाने सति । तथा

च मृगाङ्कोदयेन स्वभावतः समुद्रवृद्धिर्मादकत्वेन रामस्य कामवृद्धिरित्युभयथापि वेदनानुभवादुज्जागरेण रजनिवृद्धिराभासत इत्यर्थः । --

1301.281. सीताविरहविधुरेण रामेण वर्षर्तौ सीतामुद्धृत्य पुनर्द्रक्ष्यामीति प्रत्याशया कथंकथमपि धैर्यमवलम्ब्य कदम्बवाता गमिताः। दुःखैकहेतवोऽप्यतिवाहिताः। मेघान्धकारितं गगनतलं च दृष्टम् । न तु चक्षुःसुखहेतुत्वेनावसितम् । गर्जितशब्दश्च सोढो न तु श्रुतिसुखमधिगतम् इति यद्यपि तथाप्यस्य रामस्य शरदि कथं कुमुदवनवाता गमयितव्याः कथं च शरच्चन्द्रिकाधवलं नभो द्रष्टव्यं कथं वा कलहंसध्वनिः सोढव्य इति त्वक्चक्षुःश्रवणव्यापारेण वैक्लव्यशङ्कया पुनर्जीवितव्यं मयेत्यध्यवसायो नाभूदिति भाव इति संप्रदायः।---

1312.283 : Vide *ŚP* S.No. (174.77) *supra.*

1364.291. शिरसि दूरादालोकिते सति सीता विषण्णा विषादमुपगता । कस्यैतदिति कृत्वा इत्यर्थः। अथ रजनीचरैरुपनीयमाने निकटं प्राप्यमाणे सति वेपितुमारब्धा । ममैव निकटं यदानयन्ति तत्प्रायो रामस्यैव भवेदिति कृत्वा कम्पवती बभूवेत्यर्थः। पश्चात्तैरेव रामशिर इति भणिते सति निःसंदेहा सती मोहमेव मूर्च्छामेव गता । न तु मृत्युमपि । सीताजीविताभिन्नरामजीवितस्य विद्यमानत्वादिति भावः।

1370.292. --- जनकसुता पतिता 'भूमौ' इत्यर्थात् । भूमावपि निपत्यात्मानं व्यापादयामीत्याशयात् । किंभूता । प्रसारितमङ्गं यया तादृशी । क्वचिदप्यङ्गे मृत्युहेतुरभिघातो जायतामितीच्छयेति भावः। एवं रजोभृतो धूलिपूर्ण उत्पथप्रकीर्णः पृष्ठमपहाय यत्र कुत्रचिद् विपर्यस्तो वेणीबन्धो यस्याः। एवम् उरःसंदानितेनाधोमुखपतनादुरसावष्टब्धेन महीतलेन चक्रितौ यन्त्रणावशाच्चक्रवन्मण्डलाकृतीकृतौ स्तनौ यस्याः सा । एतेन स्तनयोरुन्नतकठिनत्वमुक्तम् ।

1371.292. Vide *ŚP* S.No. (182.79) *supra.*

1372.293. परलोकगते त्वयि व्यवसायमात्रेणानुमरणादिना सुखद्रष्टव्ये जाते सति हर्षस्थानेऽपि भवद्दर्शने संप्रति ममापत्तिर्जातेत्यानन्दस्थानेऽपि न दृष्टो दशमुखवधो येन तथाभूतं मम हृदयं दह्यते भवदपकर्ताहतो न दृष्ट इत्येव परं विषादबीजमिति वीरपत्नीत्वमुक्तम् ।

1373.293. तया बाष्पविमोक्षो न कृतः, रामशिरो निर्वर्णयितुं विशेषेण द्रष्टुमपि न शकितम् । केवलं प्रतिपन्नः स्वीकृतो मोहो यया तथाभूता सती गतजीवितो मृतस्तद्वन्निःसहा निश्चेष्टा सा मह्यां निषण्णा लिखितेव स्थिताभूदित्यर्थः। रोदनदर्शनादीनां ज्ञानसाध्यत्वेन तदानीं प्रसह्य मोहोदयात्तत्किमपि न वृत्तमिति भावः।---

1374.293. सीताया दृष्टिस्तथैव नियोजिता, यथा पूर्वं शिरसि नियोजितासीत्, पुनर्दर्शनान्तरमपि तथैव स्थितेत्यर्थः। एवं मुक्तः कपोलो येन तथाभूतः सन् विधुरो विह्वलो हस्तो यथा पूर्वमुरसि स्थितः, तदानीमपि तथैव

स्थित:, किन्तु गतेन जीवितेन निश्चेष्टा । यद्वा - गतजीवितं मृतकशरीरं तद्वन्निश्चेष्टा सती सा सीता केवलं स्तनयोर्भरेण महीतलं गता ।---

1375.293. अलकैर्विकीर्णतया श्यामत्वेनान्धकारीकृतं मुखं यस्या:, तथा संमुखागत: सन् कण्ठे भ्रमितो वेणीबन्धो यस्या:, इतस्तत: संचारात् । सा सीता मोहेन प्रतिपन्नमाक्रान्तं हृदयं यस्यास्तथा सती ईषज्जल्पितेनापि नि:सहं कण्ठादिशोषादसामर्थ्यं यथा तथा निषण्णा पुनरपि मह्यां निपतितेत्यर्थ:। नि:संज्ञा वासीदित्यर्थ:।

1376.293. तस्या मुखं जातम् । कीदृशम् । क्षणं व्याप्य निश्चलो निश्वासो यत्र, मूर्च्छया प्राणवायोरवरोधात् । एवम्-मोहो ज्ञानाभावस्तद्रूपेणान्धकारेण श्यामा छाया कान्तिर्यस्य, प्रसादाभावात् । एवम्-विरलमल्पं मिलिते किंचिन्मुद्रिते अक्षिपत्रे पक्ष्मणी यत्र तथाभूतं सन् मूर्च्छया ह्रियमाणे परावर्तिते तारके दृष्टिगोलके यत्र तादृशम् । मूर्च्छापूर्वावस्था मोह:। यद्वा मोहोऽज्ञानमात्रम्, मूर्च्छा तु मनोविक्षोभविशेष इति भेद:।

1377.294. मूर्च्छामुद्रिताक्ष्या जनकपुत्र्या तदानीं केवलं सुखं लब्धम् । ज्ञाने सति दु:खमात्रानुभवादज्ञाने दु:खाभाव एव तदिति भाव:। सुखं कीदृक्। विस्मृतवियोगदु:खम् । एवम्-तत्क्षणे प्रभ्रष्ट: प्रस्मृतो रामस्य मरणेनायास:पीडा --- यत्र तत् ।

1378.294. स्तनयो: परिणाहेन विशालतयावस्थगिते व्याप्ते तस्या हृदये प्रतनुकमल्पमपि न दृष्टम् । --- (तस्या) दीर्घं महदपि समुच्छ्वसितं नि:श्वास: केवलमधरोष्ठे वेपनशीले कम्पिते सति सूच्यते । श्वासं विना कथमधरोष्ठकम्प इति परं तर्क्यत इत्यर्थ:। ---

1379.294. तत: श्वासपरावृत्त्यनन्तरं न परि सर्वतोभावेन स्फुटो व्यक्तो निश्वासो यस्यास्तथाविधातर्क्यमाणनिश्वासा सा मूर्च्छाविरामेऽपि नि:सहं निश्चेष्टं यथा स्यादेवं पतिता सत्युन्मीलिता चक्षुरुन्मुद्रणं चकारेत्यर्थ:। अनुबद्धेन ज्ञाने सति तदानीमुत्पन्नेन बाष्पेणाश्रुबिन्दुगुरूकृते यन्त्रिते अत एव दु:खेन समुद्व्यूढे उत्तानिते तारके गोलके यत्र तद्यथा स्यादित्युन्मीलनक्रियाविशेषणम् ।

1380.294. इत्यनेन प्रकारेण त्रिजटाकृतं यद् रामप्रेमकीर्तनं तदेव दु:खहेतुत्वाद्दु:सहो यो वज्राभिघातस्तेन दु:खितहृदया सती सीता संस्मृत्य पूर्वप्रेमव्यवहारमित्यर्थात् । मुक्तकण्ठमुच्चैर्यथा स्यादेवं मरणे कृतनिश्चयाप्यन्यमयं पूर्वरोदनापेक्षयापि शृङ्गारात्मकत्वेन विलक्षणं यथा भवत्येवं प्ररुदिता । यथा यथा मृतस्यानुबन्धस्मरणं तथा तथा रोदनाधिक्यं भवतीति भाव:।

1381.294. रामशिरोदर्शनानन्तरं जनकसुता परिदेवितुं विलपितुं प्रवृत्ता । निजकशरीरे प्रतिमुक्तं करप्रहारादिना संक्रमितं राघवदु:खं यत्रेति क्रियाविशेषणम् । किंभूता । करमार्गेण प्रहारद्वारा कर-रूपेण वर्त्मना । यद्वा-करप्रहारस्थानेनोत्थितं यच्छोणितं तेन विवर्णौ श्यामताम्रीकृतौ पयोधरौ यस्या इति मार्दवमुक्तम् ।

1382.295. ततोऽश्रुत्यागानन्तरं जनकसुता जल्पितुं प्रवृत्ता । अकस्मादुत्थितं समुच्छ्वसितं प्राणवायुर्यस्या: सा पुनरागतप्राणा सतीत्यर्थ:। त्रिजटावक्ष:स्थलादुत्थिता सती समुच्छ्वसिता कृतोच्छ्वासा इति वा । पुन:

किंभूता । उरसि घूर्णमानेन वेणीमुखेनोद्घृष्टमुत्प्रोञ्छितं स्तनलग्नं महीरजो यस्याः।।

1383.295. ततोऽलकासंवरणानन्तरमस्याः करयुगलमावेगेनोद्वेगेन समुत्क्षिप्तमुत्थापितं सत् पयोधरौ अप्राप्तमेव । अस्पृष्टस्तनमेवेत्यर्थः। निजोत्सङ्गे क्रोड एव पतितम् । कुतस्तदाह - खेदाप (? खेदा)गमेनावसीदत्पीडया विह्वलम्, अत एवापवृत्तं स्खलितम् । स्तनतटं ताडयितुमभीप्सोरपि तस्याः खेदावसन्नतया करयुगं तावद्दूरमपि न गतम् । किन्तु क्वचिदन्यत्रैव स्खलित्वा पतितमित्यर्थः।।

1384.295. नवपल्लवेनेव वक्षसः प्रहारादाताम्रेण अत एव विह्वलेन मार्जनाद्यसमर्थेन हस्तेन तया सीतया मुखं परिमार्ष्टुं न शकितम् । किंतु एकस्मिन्कपोले मिलिताः संवरणाद् वर्तुलीकृता अलका यत्र तादृशं कृतम् । तथा च मुखमार्जनाभावेऽपि मुखोपरि विकीर्णत्वेन शिरोदर्शनप्रतिबन्धकत्वादलकानां संवरणं क्रियमाणमेककपोल एव निष्पन्नं करस्य विह्वलत्वाद्दर्शनस्य तावताप्युपपत्तेः, अपरकपोले तु विकीर्णा एव ते स्थिता इत्यसामर्थ्यमुक्तम् ।।

1385.295. ततस्त्रिजटावचनोत्तरं जनकतनया सख्यां यः सद्भावः सौहार्दं तत्सदृशं तद्योग्यं यथा स्यादेवं त्रिजटाया उरसि निषण्णा । --- किंभूता । अगृहीत इदमित्यमेवेत्यस्वीकृतस्त्रिजटाया उपदेशो यया । अत एव प्रथमं व्यतिरेकनिश्चयाद्गतेन पश्चात्त्रिजटावाचा संदेहादपनिवर्तमानेन परावृत्त्या गतेन जीवितेन मुह्यन्ती प्राणसंदेहे सति मोहोत्कर्षादिति भावः ।

1386.295. त्रिजटाया वक्षसि तिर्यङ्निषण्णायास्तस्या बाष्पजलं लोचनयोर्व्यतिकरेण संपर्केण । लग्नं सत् । वक्षसीत्यर्थात् । गलितं त्रिजटावक्षसि सांमुख्यनैव पतितत्वाल्लोचनसंबंधादश्रुसंबंध इति भावः । किंभूतम् । कपोलेन यत् प्रेरणं यन्त्रणं तेन पीडयमानालकेभ्य उद्गतं निःसृतं तिर्यङ्निषण्णत्वादश्रुणोरैक्यमिति भावः ।

1387.296. (स्तनजघनोन्नतिमाह ।) भूमावधोमुखीभूय सर्वाङ्गेण निषण्णाया अपि तस्या मध्यप्रदेश उदरं स्तन-जघनेन करालितः सान्तरालीकृतः सन् वसुधां न प्राप्नोति । स्तनयोर्जघनस्य चोन्नतत्वादुभयतोऽप्युत्तोल्य धृतत्वादवनीं न स्पृशतीत्यर्थः । अत एव करालितपदेनोदरस्यातिकृशत्वमुक्तम् । कीदृक् । निःशेषतः क्षपिता अपगता वलीविभङ्गा यस्य तथाभूतः सन्निरायतो दीर्घः । दैर्घ्यादुभयतोऽप्याकर्षणात् त्रिवलिव्यपगम इत्यर्थः ।

1388.296. ततः किञ्चिद् विलापानन्तरं रामस्योरःस्थले यच्छयनं तत्र निराशं हृदयं यस्यास्तथा सती सीता महीतलस्योत्सङ्गे पतिता । एवंविधविपत्तौ पुत्र्यो मातुः क्रोड एव पतन्तीति भावः । किंभूते । स्फुटितस्य शिथिलत्वात् स्थानभ्रष्टस्य वेण्या बन्धनस्य बन्धनपाशस्य भङ्गेनापगमेनोद्गताः प्रसृताः, अत एव विषमा व्यस्ता ये केशास्त एव पर्यास्तरणं यत्र तत्र । केशानां तृणादिवदास्तरणीभावेन बाहुल्यमुक्तम् ।

1389.296. ततः पुनः पतनानन्तरं प्रथमं मूर्च्छितायाः पश्चाचैतन्ये सत्युत्थितायास्तस्या मुखं मूढस्येव परिदेवितं

दु:खप्रकाशनं यत्रेति मूढपरिदेवितमनक्षरपरिदेवितं जातम् । चेष्टयैव परिदेवनं चकारेत्यर्थ: । तच्चेष्टामाह - किंभूतम् । किमेतदिति कृत्वा किमेतदित्यभिलप्य गगने दिक्षु च सममेकदैव शून्ये मनोवैकल्येन विषयाग्राहके सति परि सर्वतोभावेन घूर्णिते अक्षिणी यत्र ।---

1390.296. त्वां कदाचिदपि द्रक्ष्यामीपि प्रत्याशया तव विरहे मया कथमपि जीवितं धृतम् । तदेष मृतस्त्वं दृष्टोऽसि । अत: फलिता अपि मनोरथा मम न पूर्यन्ते । त्वद्दर्शनं जातमिती फलिता:, मृतो दृष्टोऽसीति न पूर्यन्ते । संभाषणाद्यभावात् ।---

1391.296. पृथिवी, राजलक्ष्मी:, अहं च तव तिस्र: पत्न्य:, तत्र त्वद्विगमे पृथिव्या: पतिर्भविष्यति । य एव राजा भवेत् स एव तस्या पतिरित्याशय: । तथा बहुषु पुरुषविशेषेषु चञ्चला राजश्री:, अत: सापि राज्ञो लक्ष्मीरिति पृथिव्यनुगामिनी राजानमेव यास्यति । तावदित्यवधारणे । ममैवकथं नि:सामान्यमेतदुभयापेक्षयासाधारणमिदं वैधव्यमुपस्थितम् । तथा चासत्यौ ते भवत्पारोक्ष्यमेवेच्छत: । कुलस्त्रिया मम परं गतिरन्या नास्तीति मया मर्तव्यमेवेति भाव: ।

1392.297. आपात उपक्रम एव भयंकरम् । दु:खमित्यर्थ: । --- निर्वहणं तु पर्यवसानं तु दारुणं न भवतीति विज्ञायते । यद्-हेतोर्महिलानां बीभत्सं स्त्रीणां निन्दाकरं तवावसानं मरणं मया दृष्टम् । न केवलं दृष्टम्, अपि तु सोढं च । मरणरूपतदनुरूपव्यापाराभावात् ।---

1393.297. हे नाथ, मयासह्यापि राक्षसवसतिस्त्वद्दर्शनप्रत्याशया सोढा । तत्रापि तवेदृशमयोग्यमवसानं च दृष्टम् । एतत्ततोऽप्यशक्यमिति भाव: । अद्याप्येतद्दर्शनोत्तरमपि वचनीयेन वाच्यतया हतं मम हृदयं धूमायत एव संतापेन मोहान्धकाराविष्टं सद्दु:खमेवानुभवति, न तु प्रज्वलति । तथा च ज्वलनपूर्वकालीना धूमायमानावस्थेति ज्वलिष्यत्यवश्यम् । किन्तु राक्षसवासागमनकाल एव ज्वलितुं योग्यमवसानदर्शनेऽपि न ज्वलतीति लोकानामपवादेन परास्तमित्यहमधन्येति भाव: ।

1394.297. तव विश्लेष: सोढ:, तथा च प्रथमं तदेवाशक्यम् । तदुपरि यथा सखीभि: सह स्थीयते तथा रजनीचरीभि: समं व्युषितमिति ततोऽप्यशक्यमित्येतद् द्वयं त्वां द्रष्टुं कृतमिति तदाभवदभविष्यत् । यदीदानीमपि त्वद्विपर्ययज्ञानानन्तरमपि जीवितं विगलद् व्यगलिष्यत् ।---

1395.297. तत: पुनरश्रुमार्जनानन्तरं पुनस्तच्छिरो दृष्ट्वा त्रिजटायां गते उन्मुखे लोचने यस्यास्तथाभूतया तया मामापृच्छस्व संवद मरणकृतोद्यमां मामनुजानीहीति दीनं शोच्यं सकरुणं वा हास्यं कृतं बाष्पेण गलितत्वान्नि:सारे अक्षिणी यत्र तद्यथा स्यादेवम् । किंभूतया । मरण एव एकस्मिन्नेको वा रसो यस्यास्तादृश्या । तथा च राक्षसीमध्ये मरणमिति दैन्यम्, मृत्वा हठादेव रामो द्रष्टव्य इति हास्यम् । यद्वा लूनशिरोदर्शनोत्तरमियत्कालमेव जीवितास्मीत्यात्मनिन्दावशाद् दीनविहसितमिति भाव: ।

1396.297. हे त्रिजटे, प्रथमं रामविरहे सोढे सत्यनन्तरं दारुणहृदयेन प्रतीष्टेऽङ्गीकृते वैधव्ये च सति गतो य: स्नेहस्तेन लघुकमनादरणीयम् । यत्र विरह एव मर्तुमुचितं तत्र वैधव्यमपि सोढवतीत्यहो नि:स्नेहा दारुणा चेति

दुर्वादविषयत्वादिति भावः । अत एव निर्लज्जमरणमिदं मम सहस्व क्षमस्व नोपहासविषयीकुर्या इत्युक्त्वा सीता पुनः प्ररुदिता ।---

1397.298. सा सीतानुशोचनं कर्तुं नेच्छति कण्ठशोषात्, परस्मिन्निव शत्राविव अङ्गे प्रहारं न ददाति निःसहत्वात्, बाष्पं न मुञ्चति किं तु रुणद्धि बहुरोदनदुःस्थचक्षुःपीडाकरत्वात् शिरोदर्शनविलोपकत्वाच्च । तर्हि प्रणयस्य न्यूनत्वमतो हेतुमाह - अस्या हृदयं मनो मर्तव्ये लब्धप्रत्ययं यतो लब्धः प्रत्ययो निश्चयो येन तज्जातनिश्चयमित्यर्थः । तथा च मरणरूपसर्वाधिकव्यापारे दत्तभरत्वादिति भावः ।

1398.298. रामशिरसि रामशिरोरूपं वा बद्धमनुबद्धं लक्ष्यं यया तादृश्यस्या दृष्टिर्बाष्पेण धाव्यते क्षाल्यते, न तु रुध्यते --- । बाष्पस्याविश्रान्तपतनादालोकनाप्रतीघातादिति भावः । किंभूता । लक्ष्यमाणो विषादो यस्याम् । एवम् - अभ्यधिकमुन्मीलिते तत्त्वजिज्ञासया सम्यग्विस्तारिते । अथ च - विस्मयान्निश्चलस्थिते नयने गोलके यस्याः । दृष्टिरेकैव, दर्शनं वा ॥

1399.298. ततस्तत्परिदेवनोत्तरं हस्तेनोन्नामितं मुखं यया । सीताया इत्यर्थात् । एवंभूता त्रिजटा मधुरं प्रियं यथा स्यादेवमाश्वासयन्ती सती एनां सीतां भणति । किंभूताम् । विलपितेन निष्पन्दाम् । एवं स्थानाद् भ्रश्यता हृदयेन परिशून्यं विषयाग्राहकं लोचनयुगलं यस्यास्ताम् ।

1400.298. त्वं मा रोदीः, बाष्पं प्रोञ्छ, स्वस्य पत्युर्वा अंसे परिवृत्तं तिर्यग्भूतं मुखं तद्यथा स्यादेवमुपगूह्यालिङ्ग्य । पतिमित्यर्थात् । विरहदुःखं च स्मृत्वा ते त्वया पुनरपि पत्युरङ्के रोदितव्यं विश्लेषदुःखानन्तरं मिलने बन्धवो बन्धुमालिङ्गय रुदन्तीति तत्रापि पुनर्मिलनं रोदनं च स्यादित्यस्थाने नामङ्गलमाचरेति भावः ।

1401.298. अचिराच्च त्वं दाशरथिं द्रक्ष्यसि । कीदृशम् । तव विरहेणावरुग्णा दुर्बला अथ च पाण्डुरा मुखच्छाया यस्य तम् । एवं रावणवधेन गतरोषत्वात् सुखदृश्यम् । तथा कृतकार्यत्वादवतारितेन हस्तादपसारितेन चापेन निर्वृतं सुखितम् । व्यग्रता विरहादिति भावः ।

1402.299. अचिराच्च रघुसुतस्ते वेणीं मोक्ष्यति । किंभूताम् । आर्द्रायमानाभ्यां त्वत्स्पर्शात् स्विद्यद्भ्यां हस्ताग्राभ्यां मुकुलितानि स्वेदसंबन्धात् संवृत्तानि पक्ष्माणि असंयमनादुत्थितलोमाग्राणि यस्यास्ताम् । एवं भावोदयादेव वेपमानाभिरङ्गुलीभिरुत्क्षिप्ताः समीकृता विषमभागा यस्याः । प्रोषितो भर्ता समागत्य प्राकृतं विरहिण्या वेणीबन्धं मोचयतीति भावः ।

1403.299. रामपतने सति इत्यनेन प्रकारेण दशाननगृहोद्यानं कथं निश्छायं कान्तिशून्यं भवति । प्रकारमाह - कीदृशम् । मारुतेन मोटितं विटपं यत्र । एवं मृगाङ्ककिरणानां प्रतिमर्षात् संस्पर्शान्मुकुलितं कमलं यत्र तथा । तथा च रामपतनं यदि सत्यं स्यात्, तदा मारुतेन शाखाभङ्गश्चन्द्रेण कमलसंकोचः कर्तुं किं शक्येत । भवति च तथा । तज्जानीहि रामप्रतापो जागरूक इति भावः ।

1404.299. सकला --- निशाचरपुरी लङ्का गृहपरिपाट्यां समं युगपन्निर्ह्रादितः शब्दान्तरोत्पादी रुदितरवः ।

राक्षसानामित्यर्थात् । यस्यां तादृशी । --- एकेन हनूमता कृता । अतः कथमधःक्षतादि तद्रहिता राक्षसा यत्र तथाभूतं रघुपतनं भवेत् । तथा च तथाविधकोटिवानरसहाये तस्मिन्निहते कोटिकोटिराक्षसा अपि निहताः स्युः, अतस्तदभावे तत्कथं तर्कयसीति भावः ।

1405.299. दशवदनस्य यो दर्पभङ्गस्तदुत्फालं तत्सूचकं प्रमदवनं पश्यन्ती त्वं समाश्वसितव्ये हर्षस्थाने किमिति मुह्यसि रामशिरः शङ्कित्वा विषीदसि । दर्पभङ्गसूचकतामाह - रामाज्ञप्तिकरेण हनूमता आविद्धाः पातिता द्रुमा यत्र तत् । तथा च तदानीमेकेनैव प्लवगेन वाटिकाभङ्ग-लङ्कादाहाक्षमारणादिशूरकर्म निष्प्रत्यूहमाचरितम्, इदानीं तादृशकोटिकोटिप्लवगसमेतयो रामलक्ष्मणयोः का वार्तेति भावः ।

1406.299. हे जानकि, राघवस्य भुजबलं मा लघुकमल्पं पश्य जानीहि । कीदृक् । वालिनो वधे दृष्टसारम् -- अथ बाणेन गलहस्तितः प्रेरितो यः समुद्रस्तेन दत्तो रामायेत्यर्थात् स्थलरूपः पन्था यस्मात् । अथ रोधितं लङ्कावलयं येन । तथा च रामे नैतत्संभाव्यमिति भावः ।

1407.300. हे सीते, मूर्च्छाप्राप्तम् अत एव पतितं सन्निःसहं निश्चेष्टं विषण्णमवसन्नं ('णिसण्णंगी' इति पाठे निषण्णम्) अङ्गं यस्यास्तादृशी त्वं तथानिर्वचनीयं मोहं गतासि, यथा इयं राक्षसमाया न तु शिर इति स्फुटं जानती अहमपि विषण्णा । शिरोदर्शनेन मम विषादो नाभूत्, किं तु त्वद्विषादेन सत्यमेवैतत्स्यादिति भ्रान्त्या विषादो जात इति भावः ।

1408.300. तत्पूर्वोक्तहेतोर्धैर्यमवलम्बस्व । यावदिति परिच्छेदे । इदममङ्गलं रोदनादिरूपं संप्रति नश्यतु । इयं च शिरोघटनरूपा माया निवर्तताम् । कीदृशी । ज्ञातपरमार्था सती लघुका तुच्छा कपटस्य विशेषादर्शनमात्रावधिकत्वात् । अतोऽवधीरितानादृता सती निष्फला भ्रमाजनिका । तथा च कपटत्वेन निर्णीयावहेलया निष्फलयेति भावः ।

1409.300. हे जानकि, पतिं राममेतादृशं जानती त्वं शेषपुरुषाणां प्राकृतजनानामनुमानेन मनुष्यत्वादिसाधर्म्येण किं तुलयसि सदृशीकरोषि । कीदृशम् । त्रिभुवनानां मूलस्य कारणस्याधारमाश्रयम् । कारणमित्यर्थः । तेन जगत्स्रष्टारम् । तथा हिरण्याक्षतः पराजयाद् विह्वलेन महेन्द्रेण प्रतिमुक्ता त्यक्ता, अथ स्वयं विष्णुरूपेण व्यूढा धृता रणधुरा येन तम् । --- साधारणजनवत् कस्यापि वध्य इति मा बुध्यस्वेति भावः ॥

1410.300. अमिलितानि न परस्परमेकीभूतानि सागराणां सलिलानि यत्र । एवम् अनघा अविशीर्णाः स्थिता महीधरा यत्र । तथा अनुद्वृत्तमुपरि नागतं तलमधोभागो यस्यास्तथाभूता धरणी छिन्नं सत्पतितं रामशिरो धारयतीति कथं प्रत्येषि । तथा च यदि सत्यं रामशिरःपतनं स्यात्, तदा सागरमिलनादिरूपा प्रलयादस्योत्पातावस्था वा भवेदित्येतदभावादिदमप्यसत्यं मन्यस्वेति भावः ।---

1411.300. उत्तिष्ठ, शोकं मुञ्च, बाष्पैरश्रुभिः --- मलिनितं स्तनपृष्ठं प्रोञ्छ । उपपत्तिमाह - शृणु पत्यौ समराभिमुखे सत्यश्रुनिपातः शकुननिमित्तं न वर्तते । किंत्वमङ्गलनिमित्तमिति भावः ।

1412.301. मिलितानां विभीषणादीनां शत्रुसमागमादेकीभूतानामिन्द्रजित्प्रभृतीनां वा निशाचराणां पुरतः सुवेलमलययारेन्तराले निर्मितः सेतुपथो येन तथाभूते । तदनु प्रेरितानि आन्दोलितानि त्रिकूटस्य सुवेलस्य शिखराणि येन तादृशे राघवे । --- किं प्रश्ने विस्मये वा । तव अग्रहणमनादरः । यत्तस्मिन्नप्येवं संभावयसीति भावः । 'ग्रहणं त्रयमिच्छन्ति ज्ञानमादानमादरम् ।'

1413.301. च पुना रघुनाथं मुक्त्वा केन वान्येन दशवदनः कपिरुद्धत्वात् प्राकारमात्रेणान्तरितः सन् निष्प्रभः कृतः । तथा च रामेणैव कृत इत्यर्थः । कीदृक् । अवरोधजन्यया लज्जयागतैः स्वेदैर्बिन्दूयमानं बिन्दुभिः पूर्यमाणं मुखं यस्य स तथा । ---

1414.301. हे जानकि, स्नेहेन भणितमुक्तम् । मे वचनमहं रजनीचरीति मा जुगुप्सस्व मा गर्हय । अर्थान्तरन्यासमाह - उद्याने गृहारामे वनेऽरण्येच लतानां यत् कुसुम सुरभि तदेव गृह्यते । नोद्यानमिति बदरीविभीतकादीनां गृह्यते, न वा वनमिति सुगन्धिपाटलादीनां त्यज्यते । ---- ग्रहणपरिहास्योरुद्यानवनादित्वमुपाधिर्न प्रयोजकः किं तु सौरभादिरितिवत् प्रकृतेऽपि वचनस्य प्रियत्वं विचार्यतां राक्षसीत्वमप्रयोजकमिति भावः ।।

1415.301. हे सखि, राघवमरणं यद्यलीकं मिथ्या न भवेत्तदा त्वया जीवन्त्या किमु । किं प्रयोजनमित्यर्थः । तर्हि तव मरणमेव श्रेष्ठामिति भावः । ---- रघुनाथे पुनरनघेऽक्षते जीवति वा तव मरणेन विधुरं दुःखितं मम हृदयं यतः, ततः संप्रति क्राम्यति । तथा च रामो जीवत्येव, त्वं वृथा नात्मानं व्यापादयेति भावः ।

1447.306. पत्युर्विरहे प्रतिकूला मां प्रत्यसंमुखी सीता संप्रति पत्यावुपगते सति कथं संमुखहृदया भविष्यति । अर्थान्तरन्यासमाह-कमलिनी इतरथाप्यन्यथाप्यनुदितेऽपि दिनकरे शशिनं नेच्छति किं पुनर्दृष्टे सति । --- अत्र कमलिनीप्राया सीता, शशिप्रायो रावणः, सूर्यप्रायो रामः ।।

1448.306. शशिकराः पादपानां छायाः (कर्माणि) ग्रहीतुं --- नाशयितुमित्यर्थः । न शक्नुवन्ति वृक्षतले तासामतिघनत्वात् । किन्तु अनुबध्नन्ति वेष्टयन्ति । किंभूताश्छायाः । बहलेऽपि तमोनिवहे निर्वाह्य पृथक्कृत्य सत्यापितं रूपं यासां ताः । ग्राह्यत्वेन स्थिरीकृतरूपा इत्यर्थः । ---- शशिकराः --- तमोनिवहमुन्मूल्य ततः पृथक्कृत्यापि छायां वृक्षतलमाश्रितां ग्रहीतुम् (नाशयितुम्) अपारयन्तः परितो वेष्टयन्तीत्यर्थः ।

1474.310. यावत् सन्ध्या गच्छति तावदेव तमालवत् कृष्णं तमः कर्तृबहुलं सन्ध्यारागं काञ्चनकटकमिव प्रतिप्रेर्य अवपात्य स्थितम् । क इव । हृतकर्दमस्य सुरगजेन्द्रस्य निघर्षो गात्रघर्षणस्थानमिव । सोऽपि गात्रसंबद्ध-कर्दमसंबन्धात्कृष्णः, कण्डूयनादिविधिना गिरिकटकं भङ्क्त्वा तिष्ठतीति साम्यम् । सुरगजगात्रीयत्वेन महत्त्वमप्युक्तम् । ---

1475.310. सर्वत्र समतया स्थितमपि तिमिरमीदृशं दृश्यते । कीदृशम् । आसन्ने निकटके प्रविरलं स्तोकव्यवधानं बहलं निकटापेक्षया बहुलं दूरे घनम्, तदपेक्षयापि निबिडम् । अत एव अवभग्नो दृष्टिप्रसरो यत्र विषयाणामग्रहात् । सर्वत्रासन्नादिषु भग्नदृष्टिप्रसरमिति वा ।

1483.311. शशिना वनानि प्रकट्यन्ते स्फुटीक्रियन्त इव । किंभूतानि । विटपानामन्तरेण रन्ध्रेण विरलं यथा स्यात्तथा पतिताश्चन्द्रस्य करा येषु । अत एव भिन्नं खण्डितं तम एव, तमसा वा, दुर्दिनं येषु । अत एव स्तोकमल्पं सुखालोकानि । ईषत्करपातात् । आलोकस्तेजश्छटा वा । अत एव छटासंबन्धान्मुग्धं मनोरमं पल्लवं येषां तानि ।---

1545.322. विलासिनीनां सार्थो वेपते श्वासं त्यजति क्लान्तिं याति, निःसहः सन् शयनेऽङ्गान्यामुञ्चति त्यजति तत्र विशिष्य ज्ञायते किं रामाद् भीत उत पक्षान्तरे मदनपरतन्त्रः । वेपनादिकार्याणां भयमदनोभयसाधारणत्वादिति भाव : ।

1549.323. चन्द्रस्यालोकेन दर्शनेन तेजसा वा प्रतिहतो निवारितगमनोत्साहो विलासिनीनामभिसारिणीनां सार्थः अभिसरणं न गृह्णाति कर्तव्यतया न स्वीकरोति, न च अलकं संस्थापयति संयमयति नायकनिकटगमनाय प्रसाधनभावेनेत्यर्थः । न च दूतीं पृच्छति कथं गमनं स्यादित्यदिकमित्यर्थः । किं तु ममावज्ञामवैदग्ध्यमस्वायत्तिं वा किं ज्ञास्यति प्रियः कथं वा तत्समागमः स्यादिति मूढहृदयः केवलं वेपते मदनागमनेन स चेदन्यमाश्रयेत्, अथ वा मामन्यानुरक्तामवगच्छेत् तदा मया न जीवितव्यमिति भावः ।

1647.337. जनकपुत्र्या सीतया त्रिजटायाः स्नेहो वात्सल्यं दया अनुरागः प्रीतिरतत्पूर्वकस्य भणितस्य फलं तात्पर्यपर्यवसानं वा दृष्टम् । मत्प्रीत्या यथैवानया कथितं तथैव जातमिति ज्ञातमित्यर्थः । कुत्र सति । मायया जनिते मोहे गते प्लवगानां समरनिमित्ते संनाहस्य रवे संनह्यतां संनह्यतामित्यादिरूपे श्रुते सति । द्वाभ्यां रामसत्तानिश्चयादिति भावः ।

*34.347. : Vide *SK* S.No. (164.75) *supra.*

49.350. ते सह्यं गिरिं प्राप्ताश्च । कीदृशम् । शीकरैराहतं यद् गैरिकादिशिलातलं तत्र निषण्णा अत एव राजिताः शोभिता रागप्राप्तत्वाज्जलदा यत्र तथाभूतम् । निजशीकरेण धातूनां पङ्कीभावात्तत्संबन्धेन मेघानां लौहित्यमिति भावः । एतावता उच्चत्वमुक्तम् । एवम्, निर्झर एव प्रहसितं यत्र तादृशी या दरी सैव मुखं तस्मान्निष्क्रान्तो बकुलमेव मदिरा तदामोदो यत्र तादृशम्, तथा च कंदरारूपमुखान्निर्झरस्वरूपहास्योद्गमसमये बकुलपुष्परूपमदिराणामामोदो निर्याति निरन्तरमित्यर्थः। इति विकटोदरत्वमुक्तम् । अन्यस्यापि हास्यसमये मदिरामोदो निर्यातीति ध्वनिः ॥

51.350. धनुषि अर्थाद्रामस्य धूमेन कलुषे धूम्रे सति नभस्तलं धूमायते । एवं ज्वलन्नारोहजीवाबन्धो यत्र तथाभूते वह्निमयपतञ्जिकारोपणशालिनि सति ज्वलति । तथा रसच्छब्दायमानं शिखरं यस्य तथाभूते सति प्रतिरवेण प्रतिपूर्णा दिशो यत्र तथाभूतं सद्रसति शब्दायते । तथा च त्यक्तव्याग्नेयशरोपकरणत्वेन धनुरप्याग्नेयमिति ततो गगनव्यापिनी धूमधोरणिरुदतिष्ठत् । पतञ्जिकाप्याग्नेयीति तदुत्थितो वह्निर्व्योमाजिज्वलत्पराटनौ ज्याप्रान्तनिवेशनादुत्तिष्ठन्पाकजः शब्दो विश्वं व्यानश इत्यर्थः ।

52.350. ततो रामोऽपि भणति । किं कुर्वन् । स्वीयेन धीरोदात्तत्वादिगुणप्रसूतेन यशसा उदधेस्तथाविधमेव यशः, स्वीयेन च मर्यादानतिक्रमलक्षणेन धैर्येण तथाविधमेव तस्य धैर्यम्, परानतिक्रमणीयतालक्षणया च निजया गुरुतया तादृशीमेव तस्य गुरुताम्, उच्चावचत्वशून्यतारूपयावस्थित्या तद्रूपामेव तस्य स्थितिं समाक्रामंल्लघूकुर्वन्नित्यर्थः । तथा चातीव धैर्यादिगुणसंवलितमुक्तवानिति भावः ।

71.353. Vide *SK* S.No. (5.44) *supra.*

72.354. यस्य कृष्णरूपिणो मधुमथनस्य भुजान्तौ हस्तौ ताभ्यां निष्ठुरं यथा स्यादेवं परि सर्वतोभावेन गृहीतं धृतमरिष्टस्य वृषभरूपिणोऽसुरविशेषस्य कण्ठं कर्म जीवितं कर्तृ (दुःखेन) व्यतिक्रान्तम् । अपगतमित्यर्थः । --- कण्ठं कीदृशम् । पीनत्वेन दुर्ग्राह्यम् । अत एव विषमं विपर्यस्तं यथा स्यादेवं वलितं वक्रीकृतम् । आमोटितमिति यावत् । पीनत्वेन सम्यग् धर्तुमशक्यत्वात् । अत्र जीवितस्य दुःखव्यतिक्रमणे विषमवलनं हेतुः । तस्य च निष्ठुरपरिग्रहणम् । तस्य च दुर्ग्राह्यत्वम् । इत्युत्तरोत्तरं प्रति पूर्वपूर्वस्य हेतुत्वमिति हेतुपरम्परालंकारः । किं च विषमवलनाद् ऋजुमार्गालाभेन जीवितस्य कण्ठाद् दुःखेन निर्गमो बहिर्गमनं पुण्यहेतुरित्याशयेनेव सदुःखं निष्क्रमणमासीदित्युत्प्रेक्षा व्यज्यते ।

103.360. Vide *SK* S.No. (*7.7) *supra.*

107.361. Vide *SK* S.No. (157.74) *supra.*

108.361. Vide *SK* S.No. (25.47) *supra.*

111.362. Vide *SK* S.No. (160.74) *supra.*

112.362. Vide *SK* S.No. (161.75) *supra.*

113.362. Vide *SK* S.No. (162.75) *supra.*

115.363. Vide *SK* S.No. (164.75) *supra.*

116.363. Vide *SK* S.No. (165.75) *supra.*

117.363. सकला उद्योतिता अर्थात् कीर्त्या वसुधा येन । समस्तजीवलोके विस्तीर्यमाणः प्रतापश्च येन । तादृशे कीर्तिप्रतापशालिनि सत्पुरुषे विधानं प्रकृतकार्यानुकूलः प्रकारस्तच्चिन्तापतितापि मलिनता चिरं न तिष्ठति । रवाविव । अत्र पक्षे उद्योतः किरणस्तच्छालित्वमुद्योतितत्वम् । प्रताप औष्ण्यम् । विहाणशब्दो देश्यां प्रभातवाची । तथा च यथोक्तविशेषणद्वयवति रवौ विभात (- प्रभात-) पतिता मलिनता प्रकाशविशेषाभावाश्चिरं न तिष्ठति तथा सत्पुरुषेऽपि । तथा च विशेषणद्वयविशिष्टो रामः प्रकारं चिन्तयन्नित्थमास्ते । तत्स्फूर्तौ मालिन्यमपि जह्यात् स्वकार्यं च कुर्यादपकर्षमात्रमस्माकं स्यादिति भावः ॥

118.363. : Vide *SK* S.No. (511.146) *ṣupra.*

119.363. विषवेग इव प्रसृतो बहलो धूमोत्पीडो यं यं महोदधे रुधिरमिव विद्रुमवेष्टं प्रवालमण्डलमभिलीयते मीलति तं तमेव कज्जलयति कज्जलमिव करोति । श्यामलयतीत्यर्थः । तथा च धूमो न भवति किं तु श्यामत्वाद् दुःखहेतुत्वाच्च विषम् । विद्रुममण्डलं न भवति किंतु रक्तत्वात् समुद्रस्य रुधिरमित्याशयः । अन्यत्रापि सर्पादिविषं वपुषि प्रविशद् रुधिरं व्याप्य श्यामीकरोतीति ध्वनिः ।

120.364. ततस्तेषां वानराणां निजकं स्वाभाविकं प्रकृतीनामाकृतीनाम् ।
शरीराणामिति यावत् । चटुलत्वमपि विगलितं ---- शरीरचाञ्चल्यमपि न स्थितमित्यर्थः । एवं हता छाया कान्तिर्यत्र तत् । निश्चला लोचनरूपा शिखा यत्र तत् । --- प्रोषितो नष्टः प्रतापस्तेजो यत्र तद् यथा स्यात्तथेति क्रियाविशेषणत्रयम् । तथा च तेषां देहकान्ति-नयनचाञ्चल्यप्रतापानां चाञ्चल्यरूपस्वाभावस्य चापगमः समकालमेव वृत्त इति तात्पर्यम् । केषामिव आलेख्यानां प्रदीपानामिव । --- तथा च वानराः प्रकृत्या चञ्चला अपि मोहादप्रतिभया च समुद्रं दृष्ट्वा निश्चला बभूवुरित्यर्थः।

139.367. Vide *SK* S.No. (174.77) *supra.*

140.367. Vide *SK* S.No. (173.77) *supra.*

143.368. हे प्लवगपते, रघुपतेः प्रियमिदमिति कृत्वा विप्रियं कर्तुं किमिच्छसि । किं कुर्वन् । दशवदनं हन्तुं विमृग्यन्निच्छन् । रघुपतेः कीदृशस्य । आत्मना स्वयमेव दशवदनं हन्तुं सत्वरस्य । तथा च त्वत्कर्तृकरावणवधस्य प्रियत्वेऽपि मयैव रावणो हन्तव्य इति प्रतिज्ञाभङ्गरूपत्वेन विप्रियत्वम् । एवं च तव रावणवधे सामर्थ्यमेव किं तु रामप्रतिज्ञाभङ्गरूपत्वेनाकर्तव्यमिति भावः ।

146.369. Vide *SK* S.No. (1301.281) *supra.*

148.369. Vide *SK* S.No. (178.78) *supra.*

150.370. Vide *SK* S.No. (181.79) *supra.*

151.370. Vide *SK* S.No. (182.79) *supra.*

152.370. नदीस्रोतांसि गिरीणां मार्गेण प्रस्थितानि । गिरीणां यावस्था सा नदीनामपीत्यर्थः । तदेव आह - यदा गिरय उन्मूलितास्तदा यथा तेषां भूसंबन्धः खण्डितस्तथा स्रोतसामीपीत्यर्थः । एवमन्यत्रापि । यदा गिरय उत्क्षिप्यमाणतया ऋजूकृतास्तदा तान्यपि ऋजुकमपसृतानि । ऋजूभूय पतितानीत्यर्थः । आर्जवमात्रे तौल्यम् । एवं यदा गिरयस्तिर्यङ्नभसि नीयमाना दीर्घा इव जातास्तदा तत्पृष्ठाकाशदेशे व्यवच्छिद्य पतितानि स्रोतांसि निरायतानि पवनवेगवशाच्चिरं दीर्घाणि जातानीत्यर्थः ।

155.371. वेपमानेषु तरङ्गेषु प्रतिमया प्रतिबिम्बेन पतितं संक्रान्तं शशिबिम्बं घूर्णते वेपते । समुद्रे चन्द्रबिम्बस्तरङ्गकम्पेन

कम्पित इव भासते । किमिव । उदधेर्हृदयमिव । चन्द्रस्य प्रतिबिम्बो न भवति किं तु समुद्रस्य हृदयं तत् कम्पत इत्यर्थः । कम्पे हेतुमाह हृदयं कीदृक् । यथा यथा निशा समाप्यते समाप्तिं गच्छति तथा तथा अनिष्टकालसांनिध्येन किंकर्तव्यविमूढं, उपोषितो रामः क्रुध्यन् प्रातः किं करिष्यतीति क्षोभादेकतो रामप्रायोपवेशनमात्मोपमर्दः परतो लाघवं तन्मया किं कर्तव्यमिति कर्तव्यतामूढमित्युप्रेक्षा ।

163.372. : Vide *ŚP* S.No. (82.57) *supra.*

164.372. विमर्दितमितस्ततः संचारेण घृष्टं रसातलं येन तादृशेनापि विषधराणां पत्या शेषेणादृष्टो मूलच्छेदो मूलभागो यस्य तमिति । पातालादप्यधोवर्तिमूलप्रदेशामित्यर्थः । द्विसहस्रदृष्टिना दूरादपि द्रष्टुं न शक्यते, किं पुनः स्प्रष्टुमिति भावः । एवं त्रिभुवनस्य भरणं स्वदेहेन पूरणं हरणमाक्रमणं वा तदर्थं परिवर्धितेनापि हरिणा त्रिविक्रमेणाप्राप्तानि हस्तेनाप्यस्पृष्टानि तुङ्गानि शिखराणि यस्येत्यनवच्छिन्नमस्तकमित्यर्थः ।

172.374. Vide *ŚP* S. No. (194.82) *supra.*

227.386. Vide *ŚP* S. No. (1370.292) *supra.*

266.394. Vide *ŚP* S. No. (1392.297) *supra.*

279.397. Vide *ŚP* S. No. (1377.294) *supra.*

280.397. Vide *ŚP* S. No. (1391.296) *supra.*

282.397. Vide *ŚP* S. No. (1027.233) *supra.*

322.405. चो हेतौ । यतोऽस्य रावणस्य समदने सकामे हृदयेऽन्यस्मिन्नप्यभीष्टवस्तुनि चिन्तिते सति सैव तिष्ठति । संकल्पवशात् सीतैव चिन्ताविषयीभवतीत्यर्थः । अतः प्रलोकिते दर्शने दर्शनकर्मणि वा तामेव पश्यति । रावण इत्यर्थात् । उल्लपंश्च तस्या एव गोत्रं नाम गृह्णाति जल्पतीति मनसि वचसि चक्षुषि सर्वत्रैव सैव स्फुरतीति विषयनिवृत्ति-चिन्तासङ्गसंकल्पादीनां सांकर्यम् ।

370.415. Vide *ŚP* S. No. (1414.301) *supra.*

371.415. तव इदमवसानरूपं कर्म पुरुषाणां सदृशम् । पुंसा दारहरणे सति युद्धादिना तदुद्धारः कर्तव्य :, संमुखे वा मर्तव्यमिति योग्यमित्यर्थः । निशाचरपतिना च राक्षसानां सदृशं क्रूरं कर्म कृतम्, चोरिकया ममापहरणं कृतम्, भवानपि हत्वा ममोपदर्शितः । तद्योग्यमेवेति कथं तावन्महिलानां सदृशं चिन्तितेनेच्छया सुलभं मे मरणं न संपद्यते भर्तुरनुमरणं स्त्रीभिः क्रियत इति तद्योग्यम् । तथा च यस्य यद्योग्यम्, तेन तत्कृतम् । मया तु न कृतमित्यहमविश्वसनीयेति भाव : ।

375.416. यस्यार्धनारीश्वरमूर्तेर्वामार्धं गौरीशरीरं वामभागो वेपते । वलितुं वक्रीभवितुं महति वाञ्छति । नृत्यभ्रमिं कुर्वति

महेशे स्त्रीस्वभावेन भयादिति भावः । किंभूतं वामार्धम् । सव्रीडं सलज्जम् । एवं पुलकेनाचितः स्तनकलशो यत्र तत् । --- द्वितीयावकाशं दक्षिणार्धं प्रति गमने उत्सुकमुत्कण्ठितम् स्त्रीणां भयेन स्वामिपरिरम्भणमिति स्वभावः । पुनः कीदृशम् । प्रेमस्वभावेन प्रियं प्रत्यनुरागेण (विमुग्धं अथवा) विमुषितं किंकर्तव्यतामूढम् । तत्र गमने लज्जा अगमने भयमिति दोलायमानम् । अत एव गमनेच्छामात्रम् न तु कृतिरिति तात्पर्यम् । वस्तुतस्तु भर्तुर्नृत्यकालीनकटाक्षभुजक्षेपादिभिरुत्पन्नसात्त्विकविकारम् । अत एव सलज्जं कामोत्पत्त्या दक्षिणार्धमालिङ्गितुमुत्कण्ठितमपि लज्जया निवर्तमानं वेपते । पुरःपश्चात् संचारशीलमित्यर्थः ।

* 15.439. सुग्रीवोक्त्या क्रोधाद्याञ्चल्याद्य कुमुदेन हसितं हास्यं कृतम् । विघटमानौ विभिन्नावोष्ठपुटौ दलं यत्र तद् यथा स्यात् तथा स्फुरन्तो दन्तकरा एव केसरप्रकरो यत्र तद् यथा स्यात्तथा सुरभिगन्धस्योद्गारो यस्मात् तद् यथा स्यादिति च क्रियाविशेषणम् । तस्मिन्सति प्रहर्ष एव चन्द्रस्तस्यालोके प्रकाशे सति । तथा च प्रहर्षोद्गमेन कुमुदस्यापि हास्योद्गमादोष्ठपुटयोर्विभागो दन्तकान्तिप्रकाशो मुखात् ताम्बूलादिसौरभनिर्गमश्च बभूवेति वाक्यार्थः । ध्वन्यर्थस्तु - प्रकृष्टो हर्षो यस्मादेतादृशस्य चन्द्रस्यालोके तेजसि सति कुमुदं हसति विकसति । तेन तस्योष्ठपुटप्रायदलानां विभागो दन्तरुचिप्रायकेसराणां स्फुरणं सौरभस्य चोद्गमो भवतीति सारम् ।

* 16.439. मन्दर एव मेघस्तेन क्षोभित आन्दोलितः शश्येव कलहंसस्तेन परिमुक्तःसलिलोत्सङ्ग यस्य तम् । अन्यत्रापि मेघमालोक्य हंसा अपगच्छन्तीति ध्वनिः । तथा च आन्दोलनेनामुष्माच्चन्द्र उत्थित इत्यर्थः । एवं मरकत एव शेवालं तत्र निषण्णमुपविष्टं मीन एव चक्रवाकस्तद्युगं यत्र तम् । मन्दरपरिघट्टनभिया तूष्णींभूय मीनाः पातालमूले स्थितास्तेन तत्र मन्दरसंबन्धाभावादस्य गाम्भीर्यमुक्तम् । हंसपलायनं दृष्ट्वा भीतश्चक्रवाकस्तूष्णीं तिष्ठतीति ध्वनिः ।

18.452. तया बाष्पविमोक्षो न कृतः, रामशिरो निर्वर्णयितुं विशेषेण द्रष्टुमपि न शकितम् । केवलं प्रतिपन्नःस्वीकृतो मोहो यया तथाभूता सती गतजीवितो मृतस्तद्वन्निःसहा निश्चेष्टा सा मह्यां निषण्णा लिखितेव स्थिताभूदित्यर्थः ।

19.425. Vide *ŚP* S. No. (1374.293) *supra.*

40.456. Vide *ŚP* S. No. (194.82) *supra.*

44.456. Vide *SK* S. No. (164.372) *supra.*

50.458. Vide *ŚP* S. No. (174.77) *supra.*

52.458. Vide *ŚP* S. No. (178.78) *supra.*

65.461. ते गिरिनदीप्रवाहान् सेवन्ते । दर्शनस्पर्शनमज्जनादिभिरित्यर्थः । ---- किंभूतान् । तीरे वर्धिता अत एव

निजकभारेणैवापवृत्ता विपरीत्य स्थिता याश्चन्दनलतास्ताभिराश्लिष्टानिति चन्दनसंबन्धात् सुरभितया पेयजलत्वमुक्तम् । एवं जलसंबन्धाद् रम्याणि तटयोर्यानि तृणानि तैर्दीप्रो दूरदृश्यः पन्था निःसरणमार्गो येषां तान् । हरिद्वर्णतृणैरेवोभयतटोद्भूतैर्दूरत एव ज्ञायते प्रवाहपथोऽयमिति भावः । तथा वनगजदानजलेन कटून् । एतावता तत्संबन्धेन स्वादस्य हृद्यत्वमुक्तम् ।

66.461. उभयं तटं व्याप्याबद्धसंक्रमस्वरूपे नलपथे वानरबलं संचरति । कीदृशे । शङ्खकुलवद् धवलानि कमलानि यत्र । द्वयोरपि सत्त्वात् । एवं स्फुटमरकतवत् हरितपत्रभङ्गानाम् । वृक्षसंबन्धिनामित्यर्थात् । निघातो यत्र । विद्रुमेषु मिलितानि किसलयानि यत्र तादृशि । समानरूपत्वात् । तथा च समुद्रीयवस्तुभिः समं सेतुवस्तूनामतिमिश्रणेन समुद्रेण सह सेतोरैकात्म्यमुक्तम् ।

67.462. Vide *ŚP* S. No. (504.144) *supra.*

111.472. Vide *DHV* S. No. (* 7.7) *supra.*

41.486. Vide *SK* S. No. (120.364) *supra.*

56.489. Vide *ŚP* S. No. (157.74) *supra.*

62.490. ऋतुना वसन्तादिना द्रुमाणां द्रुमेभ्यः सहकारादिभ्यः । चतुर्थ्यर्थे षष्ठी । कुसुमं दीयत उत्पाद्यते तत् पुनरात्मनैव न ह्रियते । न नाश्यत इत्यर्थः । कीदृक् कुसुमम् । विकसत् । रजोभिः परागैः कलुषं व्याप्तम् । एवं मकरन्दरूपेण रसेनाध्माता उन्मत्ता मधुकरा यत्र तत् । तथा च न केवलं पुष्पदानमात्रं किं तु तस्य विकासादिसकलसाम्राज्यसंपत्तिरपि ऋतुनैव क्रियत इति भावः। तथा च ऋतुवृक्षयोरिवावयोरपि भूष्यभूषकभाव इति । यत्र अचेतनेनापि दत्तं न ह्रियते तत्र भवतैव दत्ता मर्यादा स्वयमेव हर्तुं न युज्यत इति तात्पर्यम् ।

63.491. Vide *DHV* S. No. (* 7.7) *supra.*

78.493. Vide *ŚP* S. No. (199.83) *supra.*

79.494. Vide *ŚP* S. No. (200.83) *supra.*

110.508. स धूम्राक्षो रणाय निरैति । रथेनेव रोषेण समम् । यथा रथेन सह निर्गच्छति तथा रोषेणापि सहेत्यर्थः । एवम् - उत्साहेन सह यथा तथा निशाचरवलेनापि सहेत्यर्थः । किंभूतः । यथा भुजं (? ध्वजं) तथा प्रहर्षमानन्दमपि । एवम् - यथा विक्रमं तथा वैराबन्धमपि वहमान इति सर्वत्र सहोपमा ।

16.514. Vide *SK* S. No. (120.364) *supra.*

25.516. Vide *ŚP* S. No. (194.82) *supra.*

58.523. Vide *ŚP* S. No. (174.77) *supra.*

67.525. Vide *ŚP* S. No. (178.78) *supra.*

1.581. Vide *VV* S. No. (5.36) *supra.*

6.582. (अथ वेलां वर्णयति) --- उदधिरेव गजेन्द्र इति रूपकम् । तस्य दानलेखामिव मदधारामिव स्थितामित्युत्प्रेक्षा । मदलेखातौल्यमाह पुन : कीदृशीम् । विकसितं यत्तमालपुष्पं तेन नीलाम् । तमालस्य श्यामत्वात् । एवं वारंवारं चञ्चलकल्लोलरूपेण करेण परिमृष्टाम् । भूयोभूयस्तरङ्गसंबन्धात् । एवं फुल्लं यदेलावनं तेन सुरभिम् । मदलेखापि तमालवच्छ्यामा चञ्चलतरङ्गवद् य: कर: शुण्डा तथा परामृष्टा फुल्लैलावनवत् सुरभिश्च भवतीत्यर्थ: ।

7.582. अथ प्रभातानन्तरं गमितो समापितो निशैव समयोऽवधिर्यत्रेति क्रियाविशेषणं गमितनिशाकालं वा । समुद्रे गम्भीरत्वे दृढस्थिते गाधतामनागच्छति सति रोषो राघववदनं विलग्न: । एतन्निशायामप्यगाध एव समुद्र: स्थित इति क्रोधसूचकविच्छायत्वादिधर्मविशिष्टं राघवमुखमासीदित्यर्थ: । क इव । चन्द्रमण्डलमुत्पातो राहुरिव । यथोत्पातश्चन्द्रमण्डलं लगति । राक्षसनाशसूचकत्वेन रोषस्य प्रजानाशसूचकचन्द्रोत्पाततुल्यत्वम् ।

8.582. स्थान एव स्फिटितो भ्रष्टोऽपगतो दिवसो रात्रिं व्याप्य भ्रमित्वा द्वीपान्तरं गत्वा गज इव प्रतिनिवृत्त: पुनरागत: । यथा बन्धनस्थानाद् भ्रष्टो गजो रात्रौ भ्रमित्वा प्रतिनिवर्तते प्रात: स्वस्थानमायातीत्यर्थ: । साम्यमाह — कीदृक् । संक्षोभितं कमलप्रधानं सरो येन । पक्षे संक्षोभितं शुण्डाद्यभिघातेनोपमर्दितम् । एवम् - सन्ध्यातप एवाताम्रो धातुकर्दमो गैरिकपङ्कस्तद् विशिष्टं मुखमुपक्रमो यस्य । पक्षे सन्ध्यातपवदाताम्र इत्यर्थ: । तटाभिघातादिना मुखे गैरिकसंपर्कादिति भाव : ।

9.583. इत्यनेन प्रकारेण नियमितो नियन्त्रित: सुग्रीवो येन स पितामहतनयो ब्रह्मण: पुत्रो जाम्बवान् रामान्तेन वलित: । रामपार्श्वेन वक्रीभूयाभिमुखीभूत इत्यर्थ: । प्रलयधूमोत्पीड इव यथा प्रलयधूमसमूह: परिमृष्टमास्फालितं मेरुशिखरं येन तथाभूत: सन् सूर्यस्याभिमुखो भवति । स्थिरत्वादुत्तुङ्गत्वात् कपिलत्वाच्च शिखरप्राय: सुग्रीव: । तेजोमयत्वात् सूर्यप्रायो राम: । श्यामत्वाच्चादुत्थितत्वाच्च धूमप्रायो जाम्बवान् ॥

10.583. कमलं गृह्यते हस्तेनादीयते । लोकैरित्यर्थात् । (? -- कमलं मुखमिव गृह्यते अर्थात्, पथिकै: स्मर्यते) अत्रोत्प्रेक्षते - खण्डितमथोत्पाटितमुत्थापितं मृणालं यस्यास्तां नलिनीं शिथिला रतिकालीनकरपरामर्शेन विपर्यस्ता वलया यस्यास्तां प्रियामिव दृष्ट्वा । --- कीदृक्कमलम् । मधुमयमत एवाताम्रम् । एवं मधुकरीणां मधुर उल्लापो यत्र तत्तथा । कमलोपमर्दन मधुकरादिध्वनिसंभवात् । मुखमपि मधुमदेनाताम्रमीषल्लोहितं मधुकरीवन्मधुर उल्लापो यत्र (तादृशं च) । चुम्बनादिसमये मधुकरादिध्वनिकरणात् ।---

12.583. आत्मनो विनिर्गतं बहिर्भूतं जलसमूहं पिबन्तं क्रोडीकुर्वन्तम् । ---- सकलजलविश्रामभूमिमिति भाव: । तदुक्तम् - 'पयसामर्णव इव' । जलनिवहं किंभूतम् । मुखरा: शब्दायमाना ये घना मेघास्तैर्विप्रकीर्णमितस्ततो

विक्षिप्तम् । अत एव भृते व्याप्ते महीनभोविवरे येन । वृष्टिकाले भूम्याकाशव्यापनादित्यर्थः । एवं नदीमुखेन नदीप्रवेशस्थानेन पर्यस्यन्तमितस्ततो गच्थन्तम् । समुद्रतरङ्गभिघातादिति भावः । अथ च समासोक्त्या समुद्रस्य नायकत्वं नदीनां च नायिकात्वं प्रतीयते । ----- जलनिवहं किमिव । यश इव । समुद्रस्यैवेदं जलमिति कीर्तिरूपमिव । अन्योऽपि यशः पिबत्यास्वादयति । कीदृशं मुखरा मागधास्तैर्विप्रकीर्णमितस्ततः प्रकाशितम् । एवं व्याप्ताकाशमहीपातालम् । विवरं पातालम् । एवं नतिमुखेन याचकेन पर्यस्यद् दिशि दिशि गच्छत् । अथ चात्मन एव निर्गतम् । स्वयशः स्वस्मादेव निर्गच्छतीति भावः ।

14.584. निशाचरपतिना रावणेन दृष्टिविषाः सर्पास्तेषां गृहं पातालं विवरं वा विषौषधिरिव विषनाशकमौषधमिव सीता राक्षसवसतिं लङ्कामुपनीता । यथा सर्पगृहे गद्य (?) रूपविषौषधनिधानेन सर्पा विनश्यन्ति तथा लङ्कायां सीतोपनयनेन राक्षसा विनङ्क्ष्यन्तीति भावः । रावणेन कीदृशेन । चिरं व्याप्य बन्दीकृतदेवस्त्रीणां परिग्रहे लब्धास्वादेन । तथा च कामोन्मत्तचित्ततया सीतामप्यपहृतवानतो न स्थास्यतीति भावः ।

18.584. रविबिम्बं विद्रुमवंदाताम्रं दृश्यते । कीदृक् । सिन्दूरेणाहतस्य स्पृष्टस्य गजेन्द्रकुम्भस्येव च्छाया कान्तिर्यस्य लोहितत्वात् । एवं मन्दरधातुभिः कलङ्कितस्य मथनसमये रज्जुभावेन घर्षणाद्रक्तीकृतस्य वासुकेर्मण्डलं वलयीभावस्तद्वन्निश्चक्रलं वर्तुलमिति संध्याराग उक्तः ।

24.586. रामबाणेनाभिहतो यथा वडवानलो ज्वलति अग्निसंबन्धादधिकं वर्धते तथोदधिरपि ज्वलति । एवं तत एव यथा तत्रत्यशैलः स्फुटति तथोदधिरपि स्फुटति । वह्निसंबन्धात् । एवं रामशराभिहतो यथा जलपानार्थमागतो जलदः पीडया रसति शब्दायते तथोदधिरपि रसति । शरानलसंघट्टात् । रामबाणेनभिहतः समुद्रोपरि संचारी मारुतो यथा तीरं लङ्घयति तदतिक्रम्य गच्छति तथोदधिरपि तीरमतिक्रामतीति सहोपमा ।

25.586. तमसो निवहो महीतले भृतो व्याप्तः सन् भूमिष्ठं वस्तुजातं वहत्युद्वहतीव भूमिवदाधारीभूतत्वात् । पश्चात् पृष्ठतो नोदयतीव पृष्ठचर इव पुरोवर्तिनम् । पुरतोऽग्रे धारयतीव पृष्ठपातुकं पुरोवर्तीव पृष्ठतोऽनोदनेऽप्यपतनात् । पार्श्वयो : स्थितः सन् प्रेरयतीव यन्त्रयतीव यन्त्रवत् सिद्धार्थम् । तेषामेवोपरि स्थितः सन् गुरूकायत इव पतितगृहवदिति वहन-नोदन-धारण-प्रेरण-गुरुत्वानुभवेन व्यापकत्वविशिष्ट-मूर्तत्वमत्प्रेक्षितम् ।

26.586. Vide *ŚP* S. No. (160.74) *supra.*

27.586. Vide *ŚP* S. No. (165-75) *supra.*

28.586. कलहंसानां रवः श्रूयते । नक्तमित्यर्थात् । कलो हंसरव इति वा । कीदृक् । मन्मथधनुषो निर्घोषष्टंकारः । मादकत्वात् । ज्योत्स्नाधवलायां रजन्यां विश्वमेव जेतव्यमिति धनुषष्टंकारः । एवं कमलवनात् स्खलिताया लक्ष्म्या नूपुरनादः । तथा च रात्रौ संकुचत्कमलवनमुपद्रुतं परित्यजन्त्या हठात् संचार : स्खलने बीजम् । तथा निमीलनरूपविपद्दशायां मधुकरीभिर्व्याहृताया नलिनि क्वासि किं करोषीत्येवं पृष्टाया नलिन्या इहास्मि

संनिहिता भवत इत्येवंरूप: प्रतिसंलाप: प्रत्युत्तरम् । लोकेऽप्येको विपद्ग्रस्तं वादयति स पुन: प्रत्युत्तरयतीति ।---

29.587. Vide *ŚP* S. No. (25.47) *supra*.

42.589. ततस्तदनन्तरमस्य रामस्य विगलितं धृतं यद्धनुस्तन्मात्रे व्यापृत: कृतमुष्टिपीडनादिव्यापारो वामभुजोऽन्य एव जात: । स्वाभाविकरूपातिरिक्तरौद्ररूपोदयात् । कीदृक् । चिरवियोगेण तनुक : कृश : । एवं सदा बाष्पेणावमृष्टस्तत एव मृदुक : कोमलो जीवा ज्या तदाघातस्तद्घर्षणकिणो यत्र । धीरोदात्तत्वाद् रात्रौ वामपार्श्वेन शयानस्य रामस्योपधानाभावादुष्णसंतापाश्रुसंबन्धान्मृदूकृतज्याकिण इत्यर्थ : । तथा च तनुत्व-मृदुत्वाभ्यामनुकम्पनीयोऽपि वीररसोद्रेकादुत्पुलकत्वेन पुष्ट: कठिनश्च वृत्त इति भाव:।

43.589. ततो वर्षानन्तरं शरदुपगता । कीदृशी । हरिपते: सुग्रीवस्य यशोमार्ग : । शरदमालम्ब्य तस्य सेतुबन्धनादियश: प्रादुर्भावात् । एवं राघवजीवस्य प्रथमहस्तालम्ब : । सेतुबन्ध- रावणवध - सीतासमाग-मानां द्वितीयतृतीयचतुर्थानामपेक्षया शरदेव प्रथमो हस्तालम्ब:। शरत्प्राप्तिरेव तस्य दुष्करासीत् । तस्यां तु सत्यां सर्वमिदमीषत्करमिति भाव : । एवं सीताया बाष्पाणामश्रूणां विघातोऽवसानम् । रामसमागमाध्यवसायात् । वधमर्हतीति यत्प्रत्ययेन वध्यमिति साधु । तथा च दशमुखस्य वधार्हो दिवस इति सर्वत्र रूपकम् ।---

45.590. मुक्तं सलिलं यैस्तादृशा मेघा:, अभिनवानि दत्तानि फलानि यै :, अथवा तत्कालदत्तानि फलानि यैस्तादृशा वृक्षसमूहा : समरमुखादवहृता अवपातिता मण्डलाग्रा: खड्गा येभ्यस्तादृशा भुजा लघवोऽपि गुरवो भवन्ति अयं भाव :- मेघवृक्षभुजा जल[फल]खड्गसत्तादशायां गौरवयुक्ता: स्थिता:, अथ जलादीनां मुक्ति-दान-त्याग दशायां लघुभूता अपि सन्त: सस्योत्पत्ति - तृप्ति - शत्रुक्षयादिरुपकार्यकारित्वेनादरणीय-तारुपगौरवयुक्ता एव भवन्ति । तथा च भवद्भुजा अपि कृतकार्या गुरुभवेयु:, ... इति भाव : । विरोधाभाससूचनायापिशब्द: ।

47.590. रामो मृगाङ्ककिरणान् कलङ्किसंबन्धितया निन्दति । कुसुमायुधे खिद्यते कुसुमबाणोऽपि कुलिशेनेव निहन्तीति मनोदु:खं लभते । रागजनिकेयमिति रजनीं जुगुप्सते निन्दति । अथ प्रिया सीता जीवेदिति मारुतिं पृच्छन् विरहजन्यवैक्लव्येन सहजत: क्षीणोऽपि केवलमत्यर्थेन क्षीयते । सीताजीवनसंदेहादिति भाव:। अत्राप्यमङ्गलपरिहाराय जीवेदिति भावमुखेन प्रश्न : ।... प्रिया जीवेदिती मारुतिं पृच्छन् । तथा च प्रिया यदि जीवेत्तदा मम जीवनत्यागस्तद्दु:खाय स्यादिति जीवतीत्यभिप्राय:।

49.591. अग्निनिवहे सलिलमस्तायतेऽस्तं गच्छति । अलक्ष्यं भवतीत्यर्थ:। एवं सानलनिवहेऽग्निसमूहसहिते उच्छलत्सलिले नभोऽस्तायते । एवं सलिलनिवहेनावस्तृते व्याप्ते नभस्तले सति दशदिक्चक्रमस्तायते । अग्निप्रेरितानां जलानां नभसोऽपि दिशि दिशि गमनात् ।---

55.592. Vide *ŚP* S. No. (1301.281) *supra*.

60.593. हरयो वानरास्तेषां संक्षोभेण पर्वताहरणोद्योगेनेतस्ततो गत्या तेभ्य: संक्षोभेण वा महेन्द्रप्रभृतीनां शैलानां कम्पो मेदिनीमण्डलस्य च दलनं सर्वमेव जायते । केवलं मलयवनकुसुमानां रज: परागो नोद्धावति नोर्ध्वं गच्छतीत्यर्थ:। तत्र हे तुमाह - कीदृशम् । सदा दुर्दिनेन मेघच्छन्नतया तज्जलसंबन्धादार्द्रम् । अतो लघुत्वाभावादित्याशय:। तथा च महतां संभ्रमे महान्त एव खिद्यन्ते लघूनां किमपि नेति ध्वनि:। ---

62.593 Vide *ŚP* S. No. (174.77) *supra.*

67.594. आकृष्यमाण एव रामशर: सागरे पतित इति ज्ञायते । अत्र हेतुमाह - कीदृक् । मुखात् फलान्निर्धावितो बहि:प्रसृत उल्कानिवहो यस्मात् । तथा च शिखानिवहनिर्गमद्वारा समुद्रसंबन्धाद्बाण: सागरे पतित इति प्रतीतिरिति भाव:। एवं पतनपूर्वमेव क्षुभितेन जलेन शिष्ट: सारो बलं यस्य । तथा च महाशयस्यापि समुद्रस्य क्षोभोऽस्मादेवेत्यर्थापत्त्यापीति भाव:।

68.595. अनन्त: शेष: फणाशयाने मधुमथने वलमाने कृतपार्श्वपरिवर्तने सति गाढभरेण विश्वंभर (श्वभार) गौरवेणोत्तानीकृतं विकटं महान्तं फणप्राग्भारं यत्र गिरौ नियोजयति पतनभयेन यन्मूले [न] अवस्थापयतीत्यर्थ:। किंभूतम् । पादेषु प्रत्यन्तपर्वतेषूच्छलद्रत्नानामुद्योतो यस्मात् तम् । फणस्योत्तानीभावात्। तथा च पादपर्वता अप्यस्यापातालमूला:। अयं च विश्वंभरा विश्वंभरभारेऽप्यनन्तस्यावष्टम्भ इति भाव:।।---

78.597. प्रथमं पूर्वं बन्दीकृत्यानीताभि: सुरसुन्दरीभि: सुचिरं व्याप्य विभीषिकक्रते जीवितसंशयेऽपि ये रजनीचरा: परिक्षिप्ता जात्यपकर्षेण त्यक्तास्त एव संग्रामाभिमुखनिहता: सन्त: पुनरभिसारितास्तदानीं शौर्यमृत्युना प्राप्त देवत्वात् ताभिर्वृता इत्यर्थ:।

82.598. Vide *ŚP* S. No. (621.166) *supra.*

89.599. महीधरसंभ्रमेण गिरिसंक्षोभेण विधुत आन्दोलित: समुद्रो निवर्तते गिरिपतनाभावेन पूर्वावस्थां लभते । किंभूत:। भिन्ना: प्रथमं पर्वतपातेन विशकलिता: पश्चात्तदभावेन घटमानास्तत्रैव यथापूर्वं प्रवृत्ता आवर्ता यत्र । एवमावर्तान्तरे भ्रमन्तस्तत्संस्कारेण घूर्णन्तो भिन्ना: खण्डखण्डीभूता महीधरा यत्र । दैवात्पुनस्तत्र ये पतितास्ते शतखण्डीभूय तत्रैव भ्रमन्तीत्यर्थ:। एवं प्रथमं विधुतं गिरिपतनादुच्छलितं पश्चान्निवृत्तं तत्रैव प्रविष्टं सलिलं यत्र तथा । शृङ्खलानुप्रासोऽयम् ।

90.599. धरणिधरा वज्रभयं स्मृतवन्त:। पूर्वं वज्रभयेन पलायने समुद्रप्रवेशे वा परस्परसंघट्टावस्थोद्बोधात् । यद्वा समुद्रस्था एव धरणिधरा वज्राभिघातसजातीयागन्तुकपर्वताभिघातादित्यर्थ:। आदिवराहखुरै: प्रेरणानि वसुमती स्मृतवती । कपीनां चरणसंक्रमेण तत्सजातीयदु:खोदयात् । एवं मथनात्संभ्रममुद्वेगं त्रासं वा समुद्र: स्मृतवान्। तत्समानविमर्दोदयात् । समकमेकदैवेत्यर्थ:। प्रस्मृतं विस्मृतम् । अत्र प्रस्मृतं स्मृतवानित्युभयत्र यथायोग्यं विभक्तिलिङ्गविपरिणामेनान्वय: कर्तव्य:। सममेव विस्मृतं सममेव स्मृतवन्त इत्यर्थो वा ।---

102.602. हे विभीषण, तव सौम्यस्वभावेन सत्त्वप्रकृत्या परिवर्धितं विज्ञानं विशिष्टज्ञानं निशाचरैस्तमोगुण-प्रधानैरप्यविद्रावितं सहवासादिनापि न विप्लावितमिति विज्ञायते । तथा च नाम्ना जात्या च विभीषणः स्वभावेन सौम्यो यन्मामुपागतोऽसीति भावः। किमिव। उदधेरमृतमिव । यथा सौम्यस्वभाव-परिवर्धितमुदधेरमृतं दृष्टिविषैः सर्पैर्न विद्राव्यते, सहस्थित्यापि न कालकूटीक्रियते न वा दह्यते किं त्वमृतमेव तिष्ठतीत्यर्थः। तथा चामृतप्रायं तव ज्ञानमतः सुखमवाप्स्यसि दृष्टिविषप्राया अन्ये राक्षसा धर्मद्वेषाद् दुःखं लप्स्यन्त इति भावः।

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Appendix II

(i) Dr. V. Raghavan on Bhoja's Treatment of Nāyaka-Nāyikās :

"Bhoja deals with the Nāyaka-Nāyikās in both his works, the *SK* and the *ŚP*. . . . The four primary classes of Nāyikās according to Bhoja are Svakīyā, Parakīyā, Punarbhū and Sāmānyā; the Svakīyā and the Parakīyā are each classified into Uttamā, Madhyamā, Kaniṣṭhā, Ūḍhā, Anūḍhā, Adhīrā, Dhīrā, Mugdhā and Pragalbhā; this classification yields a total number of 143 varieties of Nāyikās for each of these two types. The Punarbhū is divided into Akṣatā, Kṣatā, Yātāyātā and Yāyāvarā. The Sāmānyā falls into five sub-classes, Ūḍhā, Anuḍhā, Svayaṁvarā, Svairiṇī and Veśyā, the last being further sub-divided into Gaṇikā, Vilāsinī, and Rūpājīvā. ... The eight Avasthā Nāyikās are then enumerated and illustrated. --- In his *SK* Bhoja mentions these varieties with some difference, and defines and illustrates some of them in Ch. V, pp. 485-486, 592-601. On the Mugdhā and Pragalbhā, there is no difference in Bhoja's definition, though he puts the definitions here in a brief and compact manner, वयःकौशलाभ्यामसंपूर्णा, वयसा परिपूर्णा and वयःकौशलाभ्यां संपूर्णा respectively. In both the works Bhoja omits under the Mana-varieties the third Dhīrādhīrā and gives only Dhīrā and Adhīrā. Uttamā, Madhyamā and Adhamā, the last of which is omitted in *ŚP*, are again briefly defined as full, threefourthsfull and halffull in excellences. On Jyeṣṭhā and Kaniṣṭhā, of which the former is not given in *ŚP*, Bhoja follows Vātsyāyana and considers the earlier married elder wife as Jyeṣṭhā and the later married younger one as Kaniṣṭhā. Ūḍhā and Anūḍhā are only once illustrated here but in *ŚP* Bhoja illustrates them twice under Svakīyā, Parakīyā and Sāmānyā. The Ūḍhā and Anūḍhā under the former are illustrated by Draupadī who was the lawfully wedded common wife of five husbands, and Sītā before her marriage. Thus while the former, Ūḍha Sāmānyā, will be a unique class created for Draupadī and Anūḍhā Sāmānyā appears to apply to all Kṣatriya-maidens. In Bhoja's definition of the Svakīyā, Parakīyā, and Sāmānyā there is no departure, but the sub-classes of Sāmānyā are to be noted; in the *SK* Bhoja merely defines and illustrates the Sāmānyā, but in the *ŚP* he gives her five varieties. Ūḍhā and Anūḍhā, already explained, Svayaṁvarā, Svairiṇī and Veśyā... but mention must be made of the sub-classes of Veśyā which Bhoja gives in both the *ŚP* and the *SK*, the Gaṇikā who is accomplished in all the arts, the Vilāsinī who flirts and Rūpājīvā who trades on her physical beauty. The Punarbhū re-introduced by Bhoja is simply defined

and illustrated once in the *SK*, but in the *ŚP* greater attention is paid to her: She is classified into Akṣatā, Kṣatā, Yātāyātā and Yāyāvarā, three of these terms being adopted from the Dharmaśāstra; Akṣatā, illustrated by Satyavatī, is one who has had contact with a male before marriage; Kṣatā is a married lady who, after her husband's death, is taken by another as wife. Yātāyātā is illustrated by Tārā (the star, not Vālin's wife) who was Bṛhaspati's wife, was seduced by Candra to whom she bore Budha, but was then made to come back (Yāta-āyātā) to her original husband; ... Bhoja gives the Yāyāvarā variety of a Punarbhū illustrated by Mādhavī who was on the move from place to place marrying four husbands successively, *Krameṇa sad-bhartṛcatuṣṭayī,* bearing each of them a son and finally retired to the Vindhyas for penance . . . Mādhavī was a daughter of Yayātī and had a boon by which, immediately after each delivery, her maidenhood was restored.

In addition to these, Bhoja gives in the *SK* four Nāyikās corresponding to the four Nāyakas, Dhīra-Udātta etc., which he omits in *ŚP*. The Uddhatā is haughty, Udāttā is one who has a deep hidden sense of prestige, *gūḍhamānarddhī,* the Śāntā is one whose *māna* is completely subsided, *nirvāṇa-mānā.* The Lalitā is one in whom the play of *māna* becomes delectable, *Ślāghanīya-mānā;* in fact, upto a stage, this kind of *māna* forms an essential part of love. Correspondence with four hero -types, Dhīroddhata, Dhīrodātta; Dhīraśānta and Dhīralalita is clear and we may note here that these four classes have been defined on the basis of Māna, with reference to which the word Dhairya is used in the well-known Nāyikā classification Dhīrā and Adhīrā. ...

The Eight Avastā-Nāyīkās are mentioned in the *SK* also."

— Dr. V. Raghavan *(Śṛṅgāramañjarī)*

(ii) Nāṭyaśāstra and Abhinavabhāratī on *Vāsaka and Vāsakasajjā* :

Regarding the term *Vāsaka,* Bharata has the following verses:

(राज्ञामन्तःपुरजने दिवासंभोग इष्यते ।)
वासोपचारो यश्चैषां स रात्रौ परिकीर्तितः ॥
परिपाट्यां फलार्थे वा नवे प्रसव एव वा ।
दुःखे चैव प्रमोदे च षडेते वासकाः स्मृताः ॥
उचिते वासके स्त्रीणामृतुकालेऽपि वा नृपैः ।
प्रेष्याणामथवेष्टानां कार्यं चैवोपसमर्पणम् ॥

— *Nāṭyaśāstra* XXII. 208-210.

Abhinavagupta thus comments: परिपाटिर्यथाकल्पितानुपूर्वी अस्या एकेन भिन्नेन वार: अस्या द्वाभ्यामित्यादि । तदपवादमाह फलार्थ इति ऋताविति यावत् । नव इति नवत्वे प्रसवे वृत्ते चिरविरहखिन्ना (?न्नां)सुखायितं (सुखयितुं ?) । दु:खे तदीयबन्धुव्यापत्त्या दु:खिता आश्वासनीयेति । प्रमोद इति तदीयपुत्रोत्सवादौ 'उत्सवो हि माननीय' इत्युक्तम् । वासयति तत्र स्थाने रात्रिमिति वास: ।

Abhinavabhāratī Vol. III, p. 207.

According to Abhinavagupta's explanation, वासक is derived from the fact of 'The hero or lover living that night with the lady concerned'. Vāsaka is sixfold : 1 वार (turn) 2 ऋतुकाल (proper mating season) 3 नवे (नवत्वे) new arrival in the harem 4 प्रसवे mother of a recently delivered baby who yearns or longs for a visit from the King 5 दु:खे (तदीयबन्धुव्यापत्तौ) sorrow brought on by death of a near kinsman of the inmate of the harem when the King is expected to console the lady concerned 6 Rejoicing in the parents' house on the birth of a son to the king's (favourite) sweetheart when he is expected to visit and felicitate her. Of these six, वार turn, appears to have been the earliest meaning of वासक. With this meaning at the back of his mind Bharata defines the वासकसज्ञा नायिका as follows :

उचिते वासके या तु रतिसंभोगलालसा ।
मण्डनं कुरुते हृष्टा सा वै वासकसज्जिका ॥

— *Nāṭyaśāstra* XXII. 213.

(iii) Daśarūpaka on māna, its varieties and ways of removing it :

Daśarūpaka treats of this topic as follows :

स्त्रीणामीर्ष्याकृतो मान: कोपोऽन्यासङ्गिनि प्रिये ।
श्रुते वानुमिते दृष्टे श्रुतिरत्र सखीमुखात् ॥
उत्स्वप्नायितभोगाङ्कगोत्रस्खलनकल्पित: ।
त्रिधानुमानिको दृष्ट: साक्षादिन्द्रियगोचर: ॥

— IV. 59-60.

ईर्ष्यामान: पुन: स्त्रीणामेव नायिकान्तरसङ्गिनि स्वकान्ते उपलब्धे सति । अन्यासङ्गस्तु श्रुतो वानुमितो वा दृष्टो स्यात् । तत्र श्रवणं सखीवचनात्, तस्या विश्वास्यत्वात् ।. . . .

— *Avaloka*

एषाम् —
यथोत्तरं गुरु: षड्भिरुपायैस्तमुपाचरेत् ।
साम्ना भेदेन दानेन नत्युपेक्षारसान्तरै: ॥
तत्र प्रियवच: साम भेदस्तत्सख्युपार्जनम् ।
दानं व्याजेन भूषादे: पादयो: पतनं नति: ॥

सामादौ तु परिक्षीणे स्यादुपेक्षावधीरणम् ।
रभसत्रासहर्षादिः कोपभ्रंशो रसान्तरम् ॥ — IV. 61-63.

Māna (pride, sulkiness, anger) is the reaction born of jealousy caused by the lover's relation with another woman. It arises when her lover is reported by the *nāyikā's* trustworthy freind as interested in another woman. It arises also when she deduces from her lover's words uttered in a dream or notices marks on her lover's body such as tooth-bites, nail-scratches, etc. It arises also when her lover addresses her inadvertently by another woman's name. It arises also when she herself notices her lover casting his loving or graceful glance on another woman.

This *māna* may be removed by adopting one or another of the following six means or ways : (1) sweet talk or pleasing speech, meek pleading (2) winning over her (maiden) friends (3) making gifts of ornament and the like (4) falling prostrate at her feet (5) apparent indifference or (6) a sudden change of situation—sudden and forcible kissing of *nāyikā,* frightening, rejoicing and the like.

Appendix III

[1]Source of Sarvasena's Harivijaya

Sarvasena's *Harivijaya* is almost certainly based on *Viṣṇupurāṇa* or *Bhāgavata-Purāṇa.* These two *purāṇas* treat of the episode of Pārijātaharaṇa. The account as given in these two *purāṇas* is practially the same :

Mounting Garuḍa and taking Satyabhāmā with him, Hari goes to Heaven with the express purpose of returning to Aditi her ear-rings which he has retrieved from the demon Naraka. On beholding Aditi, Hari pays his respects her and presents her own ear-rings to her. She is pleased. Indra then respectfully salutes Hari, and shows him and Satyabhāmā the whole of his Nandana garden, where Satyabhāmā feels fascinated by the divine and delicate Pārijāta tree and demands that Hari to prove his love for her should take it to her own (palace-) garden on earth. Now, Śacī, Indra's wife is particularly fond of this tree and Indra is most unwilling to part with it. Satyabhāmā, who bears a grudge against Śacī who, inflated with pride of her husband, has not welcomed her to her dwelling with respectful presents, urges Hari to carry off by force the divine tree. Śacī too appeals to her husband - Indra - and arouses him to even fight over it. In the violent battle which ensues Indra loses and proposes to Hari — "Let this Pārijāta tree be transferred to Dvārakā and let it remain upon earth as long as you (Hari) abide in the world of mortals." Hari agrees and returns to earth. Alighting from Garuḍa he proceeds with Satyabhāmā to her (palace-) garden and there plants that divine tree.

Sarvasena, however, does not slavishly repeat this account. He introduces a new motif for Hari's carrying off the divine Pārijāta tree - the motif of appeasing the anger of his beloved spouse Satyabhāmā who has strongly resented Hari's bestowing of the divine Pārijāta blossom to Rukmiṇī, her rival in love. He centres the entire story round the rivalry of the two wives of Hari. This human element that he has introduced in his version has not only earned him the praise of Ānandavardhana and Abhinavagupta, but also of every succeeding generation of audiences and readers. This change in the emphasis is poetically effective, humanly appealing and emotionally rich.

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1) Vide Introduction : Sarvasena's *Harivijaya* (pp. 17-20.)

Sarvasena's account of *Pārijātaharaṇa* became so popular that it is safe to surmise that *Harivaṁśa* must have borrowed it from Sarvasena's version sometime after the fifth century A. D. - when Sarvasena wrote his *Harivijaya.*

Devout admirers and lovers of *Harivaṁśa* believing in its antiquity may argue the other way round. But the outburst of Abhinavagupta's appreciation does not quite seem to justify this view. Abhinavagupta elaborates here Ānandavardhana's remark about Sarvasena's originality and genius with specific reference to this innovation of the admirable molif.[1]

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1) Read in this connection the follwing :

इदमपरं प्रबन्धस्य रसाभिव्यञ्जकत्वे निबन्धनम् । इतिवृत्तवशायातां कथञ्चिद् रसाननुगुणां स्थितिं त्यक्त्वा पुनरुत्प्रेक्ष्याप्यन्तराभीष्टरसोचितकथोन्नयो विधेयः । यथा कालिदासप्रबन्धेषु । यथा च सर्वसेनविरचिते हरिविजये ।

— ध्वन्यालोक III. pp. 335-336.

And, Abhinavagupta's *Locana* on it :

कालिदासेति । रघुवंशे अजादीनां राज्ञां विवाहादिवर्णनं नेतिहासेषु निरूपितम् । हरिविजये कान्तानुनयनाङ्गत्वेन पारिजातहरणादि निरूपितमितिहासेष्वदृष्टमपि ।

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Appendix IV

Select Bibliography

Besides the works mentioned under Abbreviations in Volume I, the following have been used in preparing this Volume II :

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ERRATA

[Note : Minor deficiencies have been ignored.]

	Page	S. No./V. No.Line No.	Correction
Introduction	29	l.1	reigned
	41	f.n. - last line	o विधुरा
	47	l.14	controversy
Translation	2	v.5-l.1	will not lose his head
	8	v.11-l.1	ladies'
	24	v.110-l.1	much size/such a size
	24	v.112-l.2	collected
	24	v.118-l.2	averse
	24	v.118-l.4	transferred
	25	v.131-l.3	which she was
	26	v.142-l.2	passion, soft
	27	v.151-l.1	holes
	27	v.158-l.2	quivered, the...
	28	v.162-l.1	fell
	28	v.166-l.5	[felt amused and]
	46	v.359-l.1	preserves on
	73	f.n.6-l.4	पीड्यति चलदुन्नत
	90	v.903-l.2	slender-waisted
	105	v.1082-l.2	half-closed
	108	v.1128-l.1	simple-minded
	167	v.303	(30.18)
Glossary of Notable Words	245	15	अवरुण्ण
	252	19	केशहस्ता:
	253	l.11	stalk) torn up
	263	l.13	थोरंसुअं
Notes	483	S. no. 1202-l.1	gātha : एति जीवन्तामानन्दो नरं वर्षशतादपि । - रामायण
	485	S.no. 1223-l.4	रोषस्यापसर्पत:
	486	S.no. 1223-l.1	delete the figure '1223'
		para 1-l.9	फलिहचसअं
	488	S.no. 1231-l.9	her consort."
		S.no. 1232-l.8	अहिज्ज - दीणेसु ।
		S.no. 1233-l.1	तह तं

Page	S. No./V. No.Line No.	Correction
490	l.1	छिवंती, पिओ व्व कि
	S.no. 1246-l.2	(tight and close)
497	para.3-l.8	of विरमाव
498	l.8	'सइर'
500	S.no. 1362	1362. Delete the whole line in Vol. I.
501	S.no. 1420-l.2	(artha [?ardha])
501	S.no. 1423-l.4	GS VII - 46
502	S.no. 1430-l.2	काला (?काल) सहिष्णुर्धीरा
506	S.no. 1453-l.3	दार - दोरा
512	S.no. 1488-l.2	thoughts of
	S.no. 1490-l.8	Bahuvrīhi
514	para.2-l.2	-sāvitrī
	S.no. 1502-l.3	प्ररूढ
515	S.no. 1512-13 para.2	शमीधान्यशूकधान्या ०
521	S.no. 1553-56	सख्याप्ती (?दि)
528	para.2-l.2	in Nominative
595	S.no. 15 l.1	*SK* (7.340) *supra*
600	S.no. 23-l.5	० रनुबध्यन्ते ।
617	S.no. 13-l.3	नायिकाकपोलचुम्बन ०
618	S.no. 18-l.1	*samṛddhimān*
624	S.no. 28-l.2	'आर्थेऽपह्नवे
625	S.no. 40-l.4	'सरसोदरो'
640	S.no. 139 l.2	सूर-च्छलेण
642	S.no. 151 - para.3 l.1	go to
644	S.no. 160-l.3	शृङ्गारोऽङ्गम् ।
651	S.no. 38-588-l.2	*sāmānyopanyāsaḥ*
653	S.no. 47-590-l.4	(suffers)
656	S.no. 59-593-ll.3-4	*pāṇḍuratva*
	S.no.59-593-l.5	apparent
	S.no. 61-593-l.4	'सह' (=समम्)
661	S.no. 91-600-l.1	*Bhrāntimān*
692	para.3	Avasthā - Nāyikās
695	para.2-l.3	respects to her
696	para.1-l.2	sometime

* *

About The Author

Dr. V. M. Kulkarni, formerly Director, B. L. Institute of Indology, Professor of Sanskrit and Prakrit and Director of Languages, Maharashtra State, Bombay has taught Sanskrit and Prakrit Litereture, Sanskrit Poetics and Aesthetics for several years. He has published over a hundred research papers and review articles. His works include : (i) Studies In Sanskrit Sāhitya-Śāstra, publ. by B. L. Institute of Indology (ii) The Story of Rāma In Jain Literature, publ. by Saraswati Pustak Bhandar, Ahmedabad (iii) Prakrit Verses In Sanskrit Works on Poetics : Volume I : Text (iv) Prakrit Verses In Sanskrit Works on Poetics : Volume II : Translation (v) Some Aspects of the Rasa Theory, publ. by B. L. Institute of Indology, Delhi. (vi) An Anthology of Jain Texts, publ. by Sahitya Akademi New Delhi. (vii) Śṛṅgārārṇavacandrikā of Vijayavarṇi : A work dealing with Sanskrit Poetics, publ. by Bhāratīya Jñānapīṭha, Delhi. (viii) Jayadeva's Gītagovinda with a hitherto unpublished commentary of King Mānāṅka, publ. by L. D. Institute of Indology, Ahmedabad. (ix) Ācārya Hemacandra's Kāvyānuśāsana, second revised edition, Bombay. (x) Vācaka Umāsvāti's Praśamarati-Prakaraṇa : Translation in English by Mahesh Bhogilal, ed. by Dr. V. M. Kulkarni, and publ. by Mrs Diniben N. Shodhan, Ahmedabad. He has also contributed : (i) A Critical Introduction to Paümacariya of Vimalasūri, publ. by Prakrit Text Society, Varanasi. (ii) A Critical Introduction and Notes to Mallikā Makaranda, a play by Rāmacandra, publ. by L. D. Institute of Indology, Ahmedabad. (iii) An Introduction to Pañcasūtraka, ed. by Muniśrī Jambū Vijayajī and publ. by B. L. Institute of Indology, Delhi.